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Knitting

MONTHLY

September 2007 Issue 116 £2.95

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Jam Session

Ann Kite explains what to do
When it all goes wrong

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Contents

ISSUE 116 SEPTEMBER 2007
ISSN 0269-9761

Patterns

① **Champagne Reception** 12
Maggie Andrews design for standard gauge machines with a ribber

② **Forget Me Not** 26
King Cole design for all mid gauge machines

③ **Dog Coats** 30
Two **MKM** designs for hand knitting and standard gauge machines with a ribber

④ **Cheryl** 32
A **Karabee** design for Brother standard gauge punchcard or electronic machines with a garter carriage

⑤ **Sitting Pretty** 36
Two **King Cole** designs for chunky machines

⑥ **Twosome** 40
Two **King Cole** designs for standard and mid gauge machines

⑦ **Café Au Lait** 52
A **King Cole** design for chunky machines

⑧ **Perfect Tan** 58
An **MKM** design for standard gauge punchcard or electronic machines

Dear Readers...

As I write, Machine Knitting LIVE! Croydon is just around the corner and I'm no nearer predicting the weather than I was this time last month. I hope the skies are kind, but not too warm and above all that we have a good show. The surprise news is that John Scotton at B Hague & Co really has retired and will not be at Croydon. It seems he will go to Thornbury and Bury with remaining stock and, at the end of this year, will review whether or not the shows are sufficiently financially viable to tempt him out of retirement a few times a year. Let's hope it's not the last we see of B Hague & Co at our exhibitions.

I also have some news of concern to all friends and fans of Maggie Andrews. She telephoned on the Thursday before Croydon to say that she had just arrived home from hospital, having had a stroke the previous weekend. It's a blessing that her speech and movement has returned, but when she called she had difficulty standing and her balance wasn't too good. She was very disappointed but understandably was unable to come to the show. I sincerely hope that she makes a full and complete recovery and I know machine knitters everywhere will join me in wishing her better.

It really has been an eventful month and I have a couple more things to tell you. I'll start with the lovely news that Nick and Sara Traylen have a baby daughter. You'll all know Nick from Uppingham Yarns and probably wonder where the years have gone when I remind you that Henry was seven in July and Edward is now three and a half. Emily Rose joins them and weighed in ("wait for it", Nick said) at a bouncing 9 lb 9 oz on June 23rd. We all send them our warmest wishes and congratulations; Nick tells me that mother and baby are doing very well.

My next news is something I've known would be inevitable, but chosen to put at the back of my mind and it's that I'll no longer be producing the magazine with the help of my son, Matt. The August issue was the last he'll work on with me and I wouldn't have embarrassed him by asking him to include an accolade last time. After gaining his degree, he started to work with me on the magazine in the early days of Apple Mac and Quark. He took to it like a duck to water and became more proficient with each issue. He's become a first rate graphic designer and now builds websites. We've worked together on MKM for twelve years and it was Matt who persuaded me to carry on after I lost all enthusiasm when I nursed my mum-in-law until she died. At the time, the magazine seemed of little importance and I'd all but decided to close it down.

Features

MK LIVE! 35
It's time to book your tickets for Bury in October

Book Review 56
More summer reading for everyone interested in crafts of all kinds

Classwise 20
Beryl Jarvis helps us to add a finishing touch to our garments

Clubline 38
Join in the celebrations as club members raise their glasses

Dear Anne 4
Our postbag is full to bursting with your hints, tips and ideas

Guild Cup 28
The judging is over and we announce the winners of this year's competition

Hang It Out 53
Two coat hanger designs for all machines

Hello Dolly 24
Dorothy Russell shows us how to add simple embroidery to our knitwear

Inspirations 10
Angela Thornycroft adds a little extra detail to ribs for the designer look

Look At Life 8
Joan Lafferty wonders why weather forecasters usually get the bad weather right, but less often the good spells

News Line 6
Put your best yarn forward and admire some current knitting projects

Over To You 16
Heather Hofmeyr airs her views about the magazine and passes on her thoughts

Passap People 11
Joy Golding explains how to program the E6000 console for Start Position

Teach In 50
Ann Kite shows us what to do when things go wrong in Fair Isle, or most pattern knitting for that matter!

Techniques 54
Essential reading for every machine knitter as we re-visit charting devices with expert Doris Coutts

Turn The Corner 49
Sue Pritchard turns to her knitting machine to help with a health problem

Coming next month... Just ask!

October 2007 (Issue 117) subscription copies will be mailed on Thursday 6th September, and the issue goes on sale in shops on Thursday 13th September. Please remember you can ask your newsagent to reserve a copy - turn to page 61 for the coupon.

Carol had answered the phone, kept the office ticking over and carefully opened every letter you sent following mum's death. I'll never forget the pile of them, four feet high, in the corner of my room. Carol made me a mug of tea and then I sat down and started to read. I remember Matt saying that if I gave it all up I'd clean the house, do the garden, make new curtains – and then what? Machine knitting has been your life, he told me, so I'll help you to keep things ticking over and we'll come through it and get back on track. Having published just ten issues that year, we started the numbering system and have gone on to produce 115 magazines together – all of them on time.

He's now had a wonderful offer and moved to a job in London, working for an international company building huge corporate websites – and he's loving it. As a mother, there's 'empty nest syndrome' again but I'm thrilled for him and hope I've helped him on his way. Matt has also been a tremendous help whilst I've been ill and I'll never know how we managed to produce the April and May magazines. He's done all our photography for years and he'll be a hard act to follow. Of necessity, you may see some changes in the magazine whilst I get things back on the road with a new team. However, it's another challenge and one I hope I can rise to in the months to come.

Regulars

Back Issues	48
Club Outings	43
Club Speakers	23
Coming Next Month	61
Knitting Buddies	17
Market Place	60
Pattern Information	62
Subscriptions	49
Trading Post	44

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www.machineknittingmonthly.net

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Fax:- (204) 267 2734

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Dear Anne

Letter Box

This month's postbag is the usual miscellany of hints, tips and ideas with something for everyone. If you've a favourite hint to pass on, a story to tell, a point to make or if you need a bit of help, share it with us by writing to Anne at the usual address on page 3 or e-mail mail@machineknittingmonthly.net

DO YOUR OWN THING

Steph Bernasconi telephoned us to renew her subscription and during the conversation mentioned how she had adapted the pattern from our June cover.

Hi Anne
As requested, here are a couple of pictures of my top, using the pattern on the front of the June magazine. The green is Artistic, the other is Caress Cotton Candy 50% Cotton, 30% Courtelle, 20% Polyester. I am really pleased with it. Your magazine is great and gives me lots of ideas of things to knit.
Kind regards
Steph Bernasconi

PASSAP PROBLEM

Beryl Henderson wonders if anyone can help her locate a stitch dropper for her Passap machine and she writes:

Hello Anne
I hope you have recovered from your operation, these things do take a time. I am wondering if you could ask in the magazine if anyone knows where I can get a stitch dropper for the Passap machine. It is used for carpet stitch and pile knitting and is similar to the Silver Reed and Knitmaster 'P' carriage. The one I have is not for the Passap and was possibly made for the Singer double bed machine. I purchased it from George le Warré when it was advertised in the Duet Magazine in 1992, but did not try it out at the time. I have been in touch with Norman Whitfield who confirms it won't work on the Passap.
Best wishes
Beryl Henderson

REMEMBER, REMEMBER

Our next letter comes from **June Wisdom** who needs some help with knitting a 'V' neck in one piece and she writes:

Hello Anne
Your website is very helpful and I always look forward to my copy of MKM every month from my local newsagent. Thanks for a wonderful magazine. I enjoy reading the articles and all the information supplied within, especially the help line. I have recently returned to machine knitting after a lapse of ten years and have sadly lost all helpful tips that I had collected. I wonder if any knitters among your readers would have instructions on how to knit a V-neck collar in one piece, as this was a very easy way to produce a perfect 'V' and joining it to the garment presented no problem. I did have the instructions, but sadly this was lost among the many. I thought perhaps one of your 'older' generation of knitters may still have the instructions on how to do it. I am enjoying your knitting magazine and find it very helpful, but would dearly love to be able to do a V-neck in one piece.

Also, does any knitter have a conversion formula to convert hand-knitting patterns that I would like to knit on my machine? I have at present a Brother 890 and also a Brother 260. I am looking forward to the MK LIVE! Exhibition at Croydon this year and will certainly be attending. Once again thanks for a great magazine. Thank you in anticipation and long may your magazine continue.
Kind regards
June Wisdom
Walthamstow

This is something Angela Thornycroft may well enjoy exploring and you may also find Jessie Dennett's formula on Page 4 of our August issue helpful, June. Ed

SWAP SHOP

Susan Groom shares her thoughts on older machines and writes:

Dear Anne
Thank you for the very good knitting magazine that I look forward to receive every month. I am delighted to tell you that through MKM I was able to swap a Brother single bed colour changer for a Brother convertible knitting machine. Like many machine knitters I have more than one machine and most of them are quite interesting to use. I have a Knitmaster Empisal semi-automatic. There are dials on the left to select the needles for patterning from a set of cards with symbols and colour patterns on the reverse side. The needles are made to connect with the dial mechanism and I think it's a most intriguing machine. Is there a machine expert who remembers this Knitmaster 305? I am hoping someone will swap their Silver Reed SK280 and ribber for my Singer 624 double bed machine electronic because I don't have much room for it now.

I've discovered an easy method of picking up stitches above waste yarn and thought I'd share it with you. I use the transfer tool with the side edge upright, then turn it to hook into the stitch above making sure not to snag the yarn.
Yours sincerely
Mrs S Groom, Welwyn Garden City

TEACH IN

Ann Wellstead made the fatal mistake of looking through a pile of old magazines and writes:

Dear Anne
I've a mountain of old magazines of all types, which I'm slowly working my way through. One article, which provoked sharp interest, I found in the April 1997 issue of Machine Knitting News.
"How do I adapt a lace pattern for my machine."
Wonderful thought I, mainly because I have accumulated a few sets of pre-punched lace cards. This should give you a general overview of the working of each lace carriage. It went on to say that "next month, we will get down to the exciting bit, adapting a lace pattern for each of the machine" - and I don't have any of the other books! Is it possible that your excellent experts could cover this topic? There must surely be knitters out there who have changed machines and

KNITTING BUDDIES

Now we've a couple of letters about our Knitting Buddies and the first comes from **Mary Hawkes** who writes from Ireland.

Dear Anne
Please pass on my most grateful thanks to Lorna Ingham for all the help and advice she gave, to get me knitting on a chunky machine. Your Knitting Buddies are wonderful, especially Lorna.
Thank you and best wishes
Mary Hawkes
Co Kerry

I NEED A BUDDY

Celia Jesshope wonders if there's an angel in the Maidstone area willing to help her and she writes:

Dear Anne
I have recently been left an Empisal Knitmaster 360, which belonged to a very dear friend who died last year. It has a ribber attachment as well and lots of bits in boxes as well as a full instruction booklet. After many hours I have managed to put it together, but trying to follow instructions on how to use it is beyond me. Looking at last month's magazine, I saw you had some angels willing to help people in distress, but none in my area, which is Maidstone. Can you put out a plea for me please, I would be very grateful.
Thank you and best wishes
Celia Jesshope, Maidstone, Kent

have cards they don't know how to adopt for their new machines? Any assistance with this problem would be appreciated. The article covered Brother, Silver Reed and Knit master plus Toyota machines.
Kind regards
Ann Wellstead
Wallasey

You won't have too long to wait Anne, because Ann Kite will cover this topic in a future article in her excellent series. Ed

PRAISE & THANKS

Elizabeth Connolly would like to pass on thanks to Ann Kite and writes:

Dear Anne
Firstly, I apologise for not renewing my subscription as I was away but all is not lost because I managed to get my newsagent to place a regular order and therefore have not missed any copies. In the last issue I saw Ann Kite's video offer and sent away for seven but only got five as two were sold out. They are very good and easy to follow and showed me how I was making life difficult. I had a PE1 for many years but after reading the instructions put it away and never saw it again until I received Ann's video. I would recommend her videos to anyone. Thanks for a wonderful magazine. I hope your health is improving, but do take it easy.
Yours sincerely
Elizabeth Connolly

SIZE RIGHT

Now we have a letter from **Mrs S A Sibbit** who lives in Portugal and she writes:

Dear Anne
I started machine knitting about 20 years ago, at which time I only had a chunky machine. It proved a challenge at that time because the magazines featured many more patterns for a standard gauge machine than for a chunky machine. When I decided to take the CENTRA course, I finally succumbed and bought a second hand standard gauge punchcard machine, but after three years of doing very little apart from knitting, I packed up my machines with a view to taking a break. I just never expected it to be such a long break!

I am now living temporarily in Portugal and thought that as I wouldn't be working, I might need a hobby. I decided (actually, my husband insisted) to bring only one machine with me, the obvious choice being the standard gauge machine. As it's years since I last knitted and I've forgotten everything, I decided to take out a subscription to MKM and now the majority of patterns in the magazine seem to be for chunky gauge machines! Hopefully, as the summer approaches, the balance will be redressed. I do have a request, though. I notice that the sizes given in baby patterns are in centimetres rather than months or years. I have no idea how to work out what size I need to knit, for example, for an 18-month old child. Would it be possible to include an age guide in the patterns?
Yours sincerely
Mrs S A Sibbit
Cascais, Portugal

If you look more closely at any pattern for children Mrs Sibbit, you can usually marry up the age of the child with the size. For example, on page30 of our August issue there's a child's cardigan pattern. In the measurements paragraph, it states:

To fit new born [0-3, 3-6, 6-12 months, 1-2, 2-4 years].
To fit chest 36 [41, 46, 51, 56, 61] cm, 14 [16, 18, 20, 22, 24] in.
Actual size 42 [46, 53, 56, 63, 67] cm, 16½ [18¼, 21, 22¼, 25, 26½] in.

This suggests that an average-size four-month old child has a 46 cm, 18-inch chest and with ease the garment will measure 53 cm, 21 in at the underarm. On the same lines, your 18-month old could possibly measure 56 cm, 22 in around the chest and you'll need two to three inches ease. Do always remember that this can only be a very rough guide, because children vary a great deal as they are growing. A good guide is to always make something a little larger, because a child will always grow into it. Something too small may have to be handed down to a younger sibling or given away. Ed ■

WORTH A TRY

Johanna Stevens has an interesting suggestion to pass on and writes:

Dear Anne
I am so pleased to read that you are now on the road to recovery I am looking forward to seeing you at MK LIVE! Croydon. It's a great magazine this month, as always, with many patterns to knit and ideas to see me through. I am not a very experienced knitter but could I suggest to Marion Young that she ties her yarn to one of the brackets fixing her machine to the table and she uses a weaving cast on then hangs the comb onto the stitches.

Because I am not that experienced I am not too set in my ways. I have a Brother 950i, which I have never got the hang of so I tucked it away in the wardrobe but kept the carriage out. I wanted to knit a pattern in thread lace but was told that my 860 punchcard machine would not knit thread lace. I agree the machine itself would not but, being obstinate, I would not let it go. My thoughts were that the machine selects the needles by whatever punchcard is in the punchcard feeder and the carriage actually does the knitting so out came my 950i carriage and very gingerly I offered it up to the 860. It slid on like a dream so I put a thread lace punchcard in the feeder and knitted a few rows. I turned the change knob to KC1, took it across the machine and the needles were selected. I pushed in the two centre buttons MC and L together, released the punchcard and started to knit thread lace.

I must emphasise that you must have a carriage with two centre buttons and also the correct sinker plate I have tried this with a difference sinker plate and it does not work. It crunches the needles up, so great care must be taken. I have since found that the Brother standard gauge carriages will fit any standard gauge machine whether punchcard or electronic, but care must be taken when experimenting. I look forward to seeing you at Metropolitan again - last year was great. I also hope that Carl Boyd can make it because both he and his patterns have been greatly missed.
Best wishes
Johanna Stevens

News Line

On Display

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

KITCHEN GARDEN

Look out for the Knitting & Crochet Guild's Knitted & Crocheted Kitchen Garden display in Doddington Hall's Long Gallery this August and September. The mouth-watering sight in this Elizabethan family home near Lincoln will feature 25 different

types of fruit and vegetables including strawberries, marrow, tomatoes, leeks, apples, pears as well as some flowers including rosebuds and tulips. The display coincides with the return-to-glory restoration of the hall's own kitchen garden. The kitchen garden is open to the public when the main gardens are open and may also be enjoyed when their knitted counterparts are on display.

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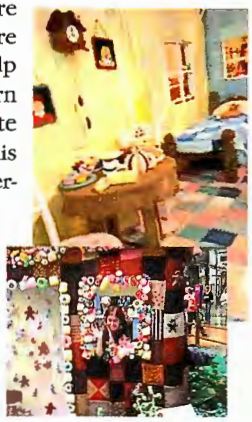
The display will be arranged to include old baskets and vintage gardening implements. It's the result of six months of knitting by the Knitting & Crochet Guild whose members have painstakingly created many fruit and veg to stunning effect. The indoors Knitted Kitchen Garden and Doddington Hall's walled kitchen garden may be enjoyed from 12.00 to 5.00 pm, with the hall open at 1.00 pm each Wednesday, Sunday and Bank Holiday Monday. The last entrance is at 4.30 pm. The entry charge for adults is £5.60 for the house and gardens, £3.90 for the gardens only. Children are half price and there's no charge for disabled and visually impaired visitors. For more information, call 01522-694308 or visit the website at www.doddingtonhall.com

BEST YARN FORWARD

Feed The Children UK has published **Best Yarn Forward,** a new hand knitting pattern book. With the renewed interest in knitting and increasing need for cash funds to pay for shipping consignments to Africa and other third world countries, it's hoped the book will help raise funds. At just £3.50 (plus £1.50 p&p) **Best Yarn Forward** also features patterns for jumpers, cardigans, mittens and hats for babies and toddlers, along with some creative ideas. The profits from all sales will directly benefit Feed The Children's overseas and UK programmes and to purchase a pattern book please ring 0118-932 0095 or visit the website at www.feedthechildren.org.uk

GINGERBREAD HOUSE

In 2005, Atlantic Village raised over £10,000 for North Devon Hospice after they made one of the largest knitted Christmas trees in the world. This year they hope to raise even more from a 14 foot knitted Gingerbread House. It's complete with a garden and furniture and Atlantic Village is hosting the event in aid of North Devon Hospice and Great Ormond Street hospital. Knitted donations have come from people all over the country and as far away as America. They still need more knitted gingerbread men, as they are hugely popular in local events. Please help out if you can. For a hand knitting pattern of the gingerbread men, visit the website or contact Atlantic Village direct and this is also the address for donations of gingerbread men.



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STITCH DESIGN

There's a new company you might like to look out for, especially if you have access to the Internet. Stitch Designworks tells us that it's a contemporary home and lifestyle store with a new handwork department. There are some lovely products to tempt us including lovely pincushions and kits with instructions and design booklets, pins and decorations to enable us to create our own exclusive design. They cost around £12.50. Go to the website or contact the company at the following address for lots more ideas in bedding and towels, kitchen and table linens, handwork and fabrics, doll designwork, furniture and accessories. Office hours are 9.00 am to 5.00 pm Monday to Friday.

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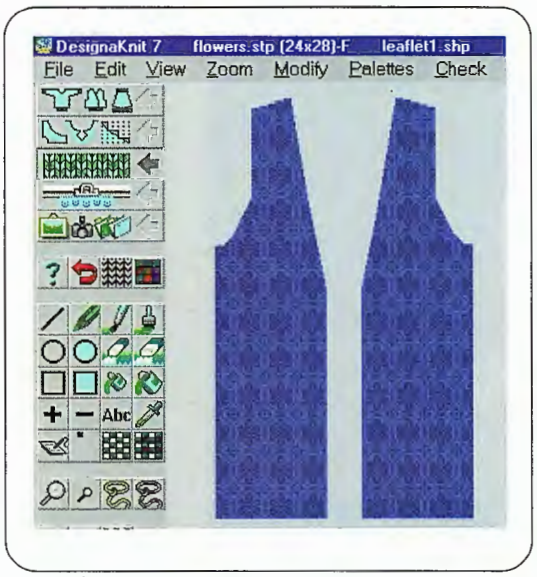

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Look at Life

Weather Forecast

Joan Lafferty wonders if you've noticed that weather forecasters usually get the bad weather right, but less often the good spells.

Somewhere about March I had some bright ideas about a multi-coloured sweater. However, I was side tracked by a sudden inspiration for a crochet shrug I showed you in the July issue. The first one proved so popular that I had orders for two more and this put my jumper on hold. Then, lo and behold, April proved to be beautifully sunny, with very few April showers and altogether the wrong temperature for a thick sweater.

GLOBAL WARMING

So I decided another lacy cardigan would not come amiss. I did several tension pieces with the lace carriage and picked one that suited me - Pattern No. 106 in Stitchworld. For those who do not have this book, it is just a 'diamond' of four holes. I picked it partly because it did not have dozens of strokes of the lace carriage and partly because I feel the cold, even on a warmish day. On the hottest day last year (it was a Wednesday) I actually wore a short-sleeved dress, but even then the backs of my upper arms were cold and folk in these flats were coming up to me to cool their hot hands on my cold arms! I always say if you see me in a sleeveless, summer dress, you can believe in global warming!

Nevertheless, back to my lace. I must confess I did not do a proper check on the needles. I use the Brother method, which has a separate lace carriage, as does Toyota. Silver Reed and Knitmaster machines have a lace carriage that selects and knits all in the same row but whatever machine you are using, the principle is the same. The carriage 'hops' one stitch on to its adjacent needle. Perhaps I should mention that the Brother carriage has another action; they call it fine lace and the carriage does not completely remove the stitch and put it on the next needle. Instead, it stretches one stitch across to the next needle, but also leaves the stitch on the original needle. I have found this very popular with folk who do not like actual 'holes'. It also produces some lovely patterns that the men seem to like.

GOOD WORKING ORDER

As the stitches are moved across in normal lace, the needles need to be in good working order and not bent. The latches should also be working properly. I omitted this check on the first of my tension pieces, hence a couple of dropped stitches. Having put right a very slightly bent needle, I found there were still a couple of dropped stitches, although in a different place. This time I guessed it was the weights, or lack of them. I had not used the Brother cast on comb, relying on three normal weights. After a third try and doing the job properly, it showed up where I had been going wrong. In passing, I must tell you I never try to pick up a dropped stitch when working lace; I find it much easier to do this from the right side when the work is off the machine.

I had decided that I would not do a normal rib on the bottom of the garment, Since I like to sit and crochet, I would do some fancy edging, so some attention must be paid to the casting on. If I started with e-wrap or a crochet cast on, I would not have much of an edge on which to put the weights. So I started with waste yarn, rather than going straight on to knitting with the main yarn, as I would for a tension piece. I'd then do my crochet cast on over the waste yarn. When the piece is finished, it is quite simple to cut the first end stitch of the waste yarn and pull out the thread. I remember one student I visited at home who had her little daughter about six years old. She was fascinated at seeing the waste yarn drop off and wanted me to cut stitches on all the pieces!

The next thing to consider was what edging to use. As it happens my hand-knitting friend had a new copy of her magazine with an inserted leaflet about crochet edgings. Most of them I had either seen or used before, but one struck me as new and interesting. It was like a string of little daisies, but this in itself would not be sufficient for the bottom edge of a garment, so I must devise something to fill in the gap. Should I make it plain or fancy? If the latter would it detract from my little daisies? I can see I shall have some experiments to do.

GOING GREEN

Meanwhile, it's back to more crochet while sitting and watching (or listening to!) the TV. I thought we should all go green and not use so many plastic bags, so I decided to crochet some 'string' bags and see if they would sell. In fact they are not

string in the proper sense of the word, but made of cotton. I must tell you a funny story about these string cotton bags. I always keep one in the depths of my handbag; it is very soft and takes up little space. I was in a shop near my home in Sussex; which the owner called Aladdin's Cave. Indeed, they sold all sorts of things from birthday cards to saucepans, cleaning materials to garden tools. Seeing me take out my string bag, the owner said he would like some of them to sell in the shop and would I make three, please. I did just that and delivered them, he paid me and tucked them away under the counter. The next time I went in to the shop I asked if they had sold.

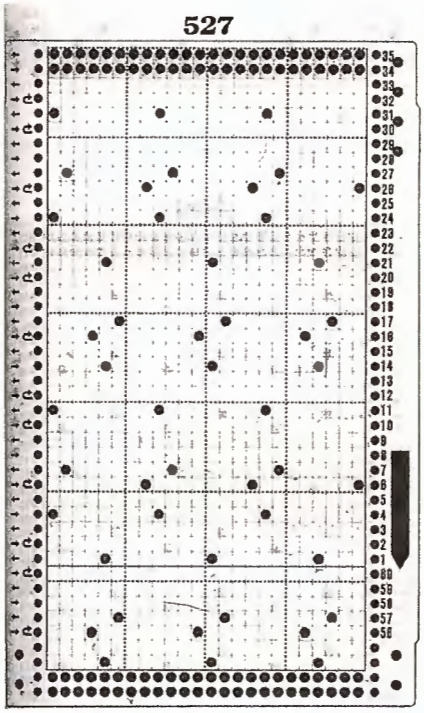
"No", he said, "the assistant saw something all screwed up under the counter and chucked it out!" With assistants like that I was not surprised, about six months later, to find that he had shut up shop and gone no one knew where!

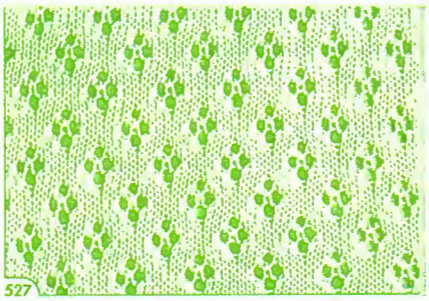
HASTE YE BACK

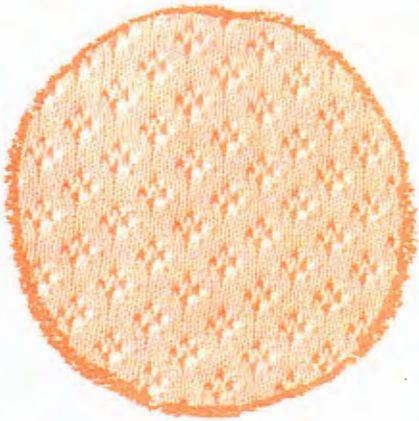
Back to knitting since this is, after all, a knitting magazine! I mentioned some time ago that a kind lady had given me two large black bin bags filled with cones and part cones of yarn. I have been crocheting these into blankets to go to Africa, but the thought struck me that it would be quicker to knit them on the machine. So I had a think about what stitch to use. Plain knitting tends to curl at the edges and even with a little steaming and a crochet edging does not really lie flat. On the contrary, would this matter? I decided that the blanket would be just as warm with curled up edges as it would with flat ones!

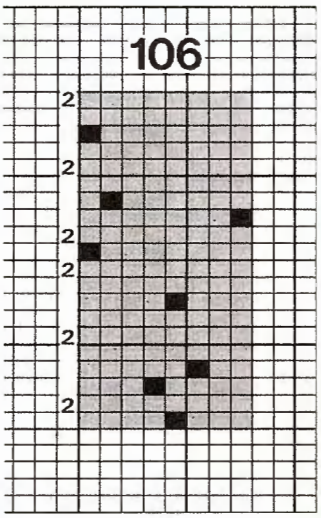
Stocking stitch is a bit boring, so I decided on using a tuck stitch pattern. The trouble with Stitchworld (if I may say that!) is that there are so many patterns that one is lost for choice. However I picked one that I liked, had never knitted before and then did some guesswork. I decided I would knit long strips making squares of different colours and using approximately the same weight of yarn. Fortunately many of the cones were our old friend 4-ply acrylic.

I cast on 80 stitches, which looked about right and knitted 100 rows. Then as a rough measurement I folded the side edge of the work across the cast on stitches. As it was a little short, I knitted another 20 rows. This will make something approximating a square and it does not really matter if it is not exact. What will matter is when I come to the second and third strips. Again I shall have to do a little 'measuring' while the work is on the machine and possibly a little 'easing' when it comes to sewing the strips together. So far I have been using cones with a largish amount of yarn on them, but I would like to use up some of the part cones. So I must weigh before and after knitting one square, then see how much I have on my smaller cones. All in all, I think it might be easier to knit a jumper! With the weather we had in June, maybe I should not have abandoned my multi-coloured idea! ■









Inspirations - I'll do it My Way by Angela

Ringing the Changes

Angela Thornycroft reminds us of a number of ways to add a little extra detail to our ribs for the designer look.

CABLE RIB

(See photo of cabled rib)

1) Cast on for 2x2 rib and knit the circular rows.
2) Set RC at 000 and then at MT-3, knit 2 rib rows.
3) * Cable over the 2 sts on the main bed and knit 4 rows; repeat from * until RC shows 18 and then knit 2 more rows of rib.
4) Transfer ribber sts to main bed and knit the rest of the piece.

I found this method very useful because it comes up tighter than a plain 2x2 rib and can be used as an alternative to a 1x1 rib.

RIB EFFECT

(See photos of Mitred 'V' and 'V' complete)

When you want a rib effect that doesn't pull in as much, but still looks like a rib try this method. Veronica wanted a V-neck with a 1x1 ribbed band, but knowing how 1x1 rib would distort the neck I used the modified method described.

1) Cast on in full needle rib and knit the circular rows.
2) Transfer alternate sts from ribber to main bed (or from main bed to ribber) and knit the welt or band.
3) With the wrong side facing, hang from the left 'V' point to the shoulder plus the back neck and then knit 1 row at MT+3.
4) Next install the ribber at HP with ribber needles in WP and knit 1 row at MT-3.
5) Transfer alternate sts from the main bed to the ribber and hang the cast on comb.
6) After knitting 1 row, * decrease 1 st at 'V' edge and knit 1 row, repeating from * 10 times in all. Cast off using the 'cast off behind gate peg' method.

RACKED RIB

Another way to use this modified 1x1 rib is to add a bit of racking.

1) After knitting 10 rows of straight rib I racked from HP5 to HP7 and knitted 2 rows.
2) Rack back to HP5 and knit 2 rows.
3) At RC 020 I knitted 10 more rows straight.

I think this makes a nice wide welt, band or even a pocket top. Using all needles on one bed and alternate needles on the other bed makes the edge lay flat and looks good on a jacket or tunic design.

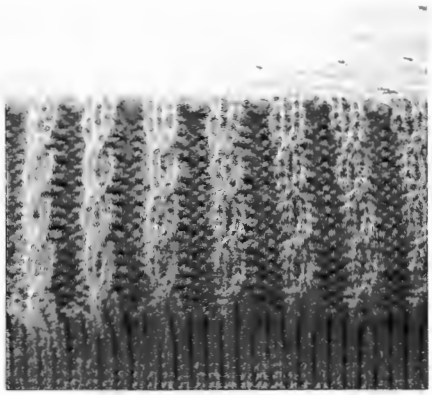
CASTING OFF BEHIND THE GATE PEGS

In December 2006 (Issue 107) I covered using the ribber to knit a looser row for casting off with the latch tool. This works well, but if you want to know exactly how loose the cast off edge will be, the cast off behind gate peg method is, I think, more reliable. I like to cast off from left to right because I can rest my left hand on the needle bed, which is nice when casting off 200 stitches. Being right handed, I manipulate my latch tool with my right hand and use my left hand to tension the yarn and move the main bed needles.

1) Knit first stitch by hand.
2) Using latch tool remove stitch, keeping stitch in the latch so that it won't fall off!
3) With left hand pass yarn behind the gate peg (hence the name of this method).
4) Keeping yarn taut, take latch tool under next needle.
5) Push latch tool through the stitch.
6) At the same time tilt the tool to rest on the needle, with the latch of the tool in front of the needle latch.
7) With left thumb pull the needle back into NWP, keeping latch tool straight and all the stitches (2 from needle and 1 from tool) all end up on the latch tool behind the latch.
8) Knit through all sts.

Repeat stages 3 to 8 to the last stitch and fasten off.

The finished edge will remain the same length as the distance from the first to the last stitch, which gives the perfect finish for visible use. I use this finish for the inner edge of my 'V' necklines and to finish off cardigan bands at the 'exposed to view' side! ■



Passap People

Start Position

Joy Golding is always busy keeping the balance between Passap and Brother. This time she's sent us this useful contribution for E6000 knitters.

PASSAP E6000 INFORMATION NOTES

START POSITION

I had an e-mail from one of my customers the other day. She had decided to try using the console on the E6000 to knit a pattern for the first time, but she could not get it to knit correctly. After a 'question and answer' conversation, I decided that perhaps the problem arose because she had not told the console the correct place for start position.

START POSITION

First of all let me say that when I changed from the Duo 80 to the E6000, I also 'got it wrong' and could not understand why the dratted thing kept bleeping at me! The start position tells the console exactly how to place your stitch pattern on to the needle bed. It will always centralise the stitch pattern as you have programmed it on to the needle bed. It's worth checking if the centre of any pattern is actually centred within the stitch pattern. You can move the stitch pattern to the left or right to ensure that it is centred where you want the centre of the actual pattern to come.

If you look in the Instruction Book on Page 91, it shows a picture of exactly where you need to position the locks. If you look on the left hand end of the front lock you should see a little piece of plastic, looking like a pointer and pointing downwards toward the needle bed. This pointer needs to be lined up with the first needle groove on the right hand side of the needle bed - the first actual needle. Then press enter and this tells the console that the locks are set at starting position and centres the stitch pattern accordingly. ■

Special readers Offer

We hope this has helped some of the less experienced knitters among you. In Help Book 3 (Passap E6000) What Happens When I? Joy explains, in simple English, the parts of the machine and programming the console. If you would like to order a copy the cost is £7.45, which includes UK postage and packing. Please make cheques payable to Anjo Knitwear. Readers living in Europe should add £1 extra towards postage and friends in the Rest of the World should add an extra £2. The address is:

Anjo Designs
Meadow Croft, Chase Road East
Great Bromley
COLCHESTER
Essex CO7 7UN

NAILSEA KNITTING DAY

Many knitters in the South West have enjoyed this day and **Diane Bennett** is delighted this year to welcome **Iris Bishop** as her principal speaker. The emphasis will be on ideas and inspiration from the talks and mini fashion show with yarns, accessories, book and other items for sale. If you want a ticket for one of Iris's Masterclasses, please book quickly as they are very popular.

Date: Saturday 20th October 2007
Place: Methodist Church hall, Silver Street, Nailsea
Time: 10.00 am to 4.00 pm

PROGRAMME

10.30 am Colour Changers for machine knitting with Diane
Coffee break
12.00 noon Machine Maintenance with David Reid of Undy Yarns

Masterclasses in small groups

10.30 am or 12.00 noon Shape 'n' Drape with Iris Bishop
12.00 noon DesignaKnit - Top Tips with Diane
Lunch break and mini fashion show
2.30 pm Great Expectations with Iris Bishop

There's parking, disabled access (lift), tea and coffee but the Ploughman's lunch is pre-booking only. Tickets are £5 each by post or £7.50 including Ploughman's lunch. Masterclasses are £2 each and please state the time you prefer if you are booking for Iris' Shape 'n' Drape. Please make cheques payable to Diane Bennett (sorry, no credit cards) and her contact details are:

Diane Bennett, 9 Huntley Grove
Nailsea, BRISTOL BS 48 2UQ Tel: 01275- 810067

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Champagne Reception An original Maggie Andrews design

General Information

PATTERN RATING

*** Although this design is not difficult to knit, it does require concentration. We suggest that you read the whole pattern through carefully before starting to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Duomagic (used double throughout).
1 [2, 2, 2] x 500 g cones in Aran (MY). Wind off half the cone for first size.
8 buttons.
4 mm crochet hook.
The fibre content of this yarn is 100% Acrylic. For further information please write to F W Bramwell & Co Ltd, Old Empress Mills, Empress Street, Colne, Lancashire BB8 9HU or telephone 01282-860388.

GARMENT WEIGHT

Finished garment in second size weighs 445 g.

Pattern Information

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.
Actual size 103 [113, 123, 133] cm, 40½ [44½, 48½, 52½] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 44.5 cm, 17 in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

HELPLINE

Jean Kay has been searching high and low for a Maggie Andrews pattern and she wrote to us last February to say:

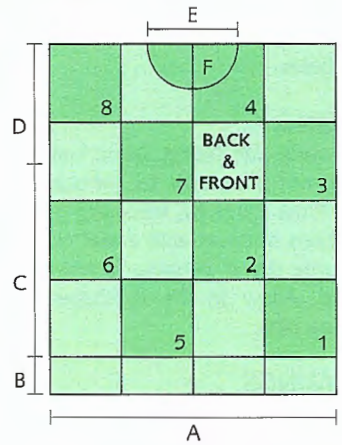
Dear Anne
I wonder if you can help me. I've been trying to find the pattern for Maggie Andrews' Aran jacket (picture attached) and understand from Maggie that it was featured in the magazine some time ago but she can't remember when. I've searched through 20 years of magazines but with no luck. She was able to send me the picture but not the pattern as she has health problems at the moment. If you do have a back copy or can tell me the date of it I will be so grateful. I saw it made up at Maggie's demonstration last year and fell in love with it.

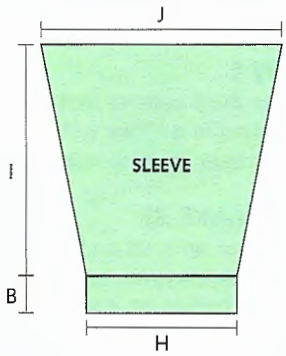
As usual the latest magazine is superb and full of interesting items but I was sad to read your comments on the Esher show. My sister and I enthusiastically attend every January with my club, but each year there is less and less for machine knitters so perhaps this is why the numbers are dwindling. To cap it all this time there wasn't even a fashion show - usually the highlight of our visit. I know the stands are expensive but perhaps two or three designers could club together and share one. Without MKM we machine knitters would be starved of new ideas and designs so thanks again for all your help.
Best regards
Jean Kay
Basildon, Essex

As many of you will know, Maggie has been unwell for a while now and couldn't help with a copy so it took me quite a while to find the jacket pattern. When it finally came to light, we'd long since sold out and had no magazines to send to Jean, so here's the pattern again. The jacket is based on a few ideas in Maggie's book **Mock Cables & Mock Arans.** This book contains easily knitted cable effects that involve no crossing of stitches. There are 16 different trims, which can be added to any garment plus patterns for four Aran-style cardigans. **Mock Cables & Mock Arans** costs £4.50 to UK addresses by cheque or £6.50 GBP by PayPal through the website. Please visit the website or send your remittance direct to Maggie at the following address:
Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ
E-mail: maggieandrews@supanet.com
Website: www.maggieandrews.supanet.com

Diagrams

A = 52 [57.5, 62, 67.5] cm
B = 6.5 cm
C = 37 cm
D = 26 cm
E = 17.5 [20, 20.5, 22] cm
F = 9 cm
G = 26.25 [28.75, 31, 33.5] cm
H = 25 cm
I = 38 cm
J = 52 cm





Needle Diagram

TENSION

25 stitches (on main bed) and 33 rows to 10 cm, 4 in measured over reversed stocking stitch and 1x2 flat rib pattern (tension dial setting approximately 10/10).
26 stitches and 33 rows to 10 cm, 4 in measured over stocking stitch with weighted ribber comb left in place (tension dial setting approximately 10).
Wash and dry swatches before measuring. *For perfect results, please check your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used purl side and ribber side of knitting as right side of garment.
b) Make sure both needle bed numbered strips are in the correct position before starting to knit as they sometimes move off centre.
c) The fronts of this garment are divided into sections of reversed stocking stitch and flat rib.
d) On the side edge of reversed stocking stitch sections, use the claw side weight hanger with a small ribber weight. Move the side weight up every 10 to 15 rows.
e) On the side edge of flat rib sections, use the wire side weight hanger with a small ribber weight. Move the side weight up every 10 to 15 rows
f) The mock cables and other trims are added to the reversed stocking stitch sections after the garment pieces have been knitted.

HINTS & TIPS

1) Brother owners should use the end needle presser plates provided.
2) Silver Reed owners should use the P carriage if you experience problems with stitches not knitting off cleanly. Refer to your instruction book if necessary.
3) This is an exclusive design by Maggie Andrews. Copying all or any part of the pattern by any means is illegal. Exploitation of this pattern for commercial gain is forbidden.

Knitting Instructions

BACK

With carriage at right and using MT-10/MT-10 and MY, cast on 136 [150, 162, 176] sts at centre of machine in 1x1 rib. Using MT-7/MT-7, K 4 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Set ribber to tuck to the left and to knit to the right. K 32 rows. RC shows 33. Set machine for 1x1 rib knitting. Transfer sts for st st. Leave cast on comb and two weights in position. Set RC at 000. Using MT, K 122 rows. Place marker at each end. K 86 rows. RC shows 208. Using WY, K a few rows, release from machine.

LEFT FRONT

Set ribber to P5. With carriage at right and using MT-10/MT-10 and MY, cast on 66 [72, 78, 84] sts at right of centre 0 in 1x1 rib. Using MT-7/MT-7, K 4 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Set ribber to tuck to the left and to knit to the right. K 32 rows. RC shows 33. Set machine for 1x1 rib knitting. Transfer sts for st st. Leave cast on comb and two weights in position.
Set ribber to H5. Push the foll Ns on ribber to WP: - N 1 at left and Ns 33 and 66 [36 and 72, 39 and 78, 42 and 84] at right of centre 0. These ribber Ns stay in WP throughout the Left Front and are referred to as "permanent rib Ns". You will find it useful to mark the permanent Ns on the ribber bed numbered strip. Use a wash-off felt pen or a Chinagraph pencil.
Working from the left edge permanent rib N, * leave next two rib Ns in NWP and bring the next rib N to WP *.
Rep from * to * up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns. Set RC at 000. Using MT/MT, K 1 row.
Counting from the right edge of main bed sts, transfer the 5th, 8th, 16th, 19th, 27th and 30th [5th, 8th, 17th, 20th, 29th and 32nd; 6th, 9th, 19th, 22nd, 32nd and 35th; 6th, 9th, 20th, 23rd, 34th and 37th] sts on to adjacent Ns.
Push empty Ns to NWP. K 50 rows. Push empty Ns on main bed to WP. Pick up heels of adjacent sts and place on to empty Ns. K 1 row. RC shows 52. Leave sts on permanent rib Ns and transfer rem rib sts on to main bed Ns.
Working from the right edge permanent rib N, rep from * to * up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns. K 4 rows.
Place marker on main bed N 17 [18, 20, 21] and use this as the centre st. Work on main bed as follows: -
Transfer the 1st st at each side of centre st on to adjacent N, leave empty Ns in WP. K 6 rows.
Transfer the 4th st at each side of centre st on to adjacent N, leave empty Ns in WP. K 1 row.
Transfer the 1st st at each side of centre st on to adjacent N, leave empty Ns in WP. K 6 rows.
** Transfer the 7th st at each side of centre st on to adjacent N, leave empty Ns in WP. K 1 row.
Transfer the 4th st at each side of centre st on to adjacent N, leave empty Ns in WP. K 6 rows **.
*** Transfer the 10th st at each side of centre st on to adjacent N, leave empty Ns in WP. K 1 row. Transfer the 7th st at each side of centre st on to adjacent N, leave empty Ns in WP. K 7 rows ***.
Rep from *** to ***.
Rep from ** to **.
Transfer the 4th st at each side of centre st on to adjacent N, leave empty Ns in WP. K 5 rows. RC shows 104. Leave sts on permanent rib Ns and transfer remaining rib sts on to main bed Ns. Wipe marker from main bed.
Working from the left edge permanent rib N, rep from * to * up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns. K 18 rows. RC shows 122. Place marker at right edge. K 34 rows. RC shows 156. Leave sts on permanent rib Ns and transfer rem rib sts on to main bed Ns.
Working from the right edge permanent rib N, rep from * to * up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns. K 21 rows. RC shows 177.

14 →

13

SHAPE NECK

**** Cast off 8 [10, 11, 12] sts (transferring permanent rib st to main bed) at beg of next row, K 1 row. Dec 1 st at neck edge on next 13 rows. 45 [49, 54, 59] sts rem on main bed. K 16 rows. RC shows 208. Transfer ribber sts on to main bed Ns. Using WY, K a few rows and release from machine. Wipe markers from ribber strip ****.

RIGHT FRONT

Set ribber to P5. With carriage at left and using MT-10/MT-10 and MY, cast on 66 [72, 78, 84] sts at left of centre 0 in 1x1 rib. Using MT-7/MT-7, K 4 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Set ribber to tuck to the right and to knit to the left. K 32 rows. RC shows 33. Set machine for 1x1 rib knitting. Transfer sts for st st. Leave cast on comb and two weights in position.

Set ribber to H5. Push the foll Ns on ribber to WP:-

N 1, 34 and 67 [1, 37 and 73; 1, 40 and 79; 1, 43 and 85] at left of centre 0. These ribber Ns stay in WP throughout the Right Front and are referred to as "permanent rib Ns". Mark them as given for Left Front.

Working from the left edge permanent rib N, rep from * to * as on Left Front up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns. Set RC at 000. Using MT/MT, K 52 rows. Leave sts on permanent rib Ns and transfer rem rib sts on to main bed Ns.

Working from the right edge permanent rib N, rep from * to * as on Left Front up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns. K 10 rows.

** Counting from the left edge of main bed sts, transfer the 3rd, 10th, 17th, 24th and 31st [5th, 12th, 19th, 26th and 33rd; 6th, 13th, 20th, 27th and 34th; 8th, 15th, 22nd, 29th and 36th] sts on to adjacent Ns. Leave empty Ns in WP **.

K 4 rows. Rep from ** to **.

K 10 rows. Rep from ** to **.

K 4 rows. Rep from ** to **.

K 10 rows. Rep from ** to **.

K 4 rows. Rep from ** to **.

K 10 rows. RC shows 104. Leave sts on permanent rib Ns and transfer rem rib sts on to main bed Ns.

Working from the left edge permanent rib N, rep from * to * as on Left Front up to the next permanent rib N.

Pick up heels of sts from opposite bed and place on to empty Ns. K 18 rows. RC shows 122. Place marker at left edge. K 34 rows. RC shows 156. Leave sts on permanent rib Ns and transfer rem rib sts on to main bed Ns.

Working from the right edge permanent rib N, rep from * to * as on Left Front up to the next permanent rib N. Pick up heels of sts from opposite bed and place on to empty Ns.

Counting from the left edge permanent rib N, push the foll Ns on ribber to WP:- 8th, 17th and 26th [9th, 18th and 27th; 10th, 20th and 30th; 12th, 22nd and 32nd]. Pick up heels of sts from opposite bed and place on to empty Ns. K 21 rows. RC shows 177.

SHAPE NECK

Work as for Left Front from **** to **** reversing shaping and transferring appropriate rib sts to main bed before casting off or decreasing.

JOIN SHOULDERS

Push 136 [150, 162, 176] Ns at centre of machine to WP. With P side of Back facing, replace sts on to Ns. Unravel WY. With wrong side of Right Front shoulder facing, replace sts on to Ns at right. (There will be two stitches on some WY loops - be sure to pick them both up on to the same N.) With wrong side of Left Front shoulder facing, replace sts on to Ns at left. (There will be two stitches on some WY loops - be sure to pick them both up on to the same N.) Unravel WY. Using MT and MY, K 1 row. Cast off.

SLEEVES

With carriage at right and using MT-10/MT-10 and MY, cast on 66 sts at centre of machine in 1x1 rib. Using MT-7/MT-7, K 4 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st. Set RC at 000. Using MT, K 4 rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 90 sts, then on every foll 3rd row until there are 136 sts. K 8 rows. RC shows 126.

JOIN BACK & FRONT TO SLEEVE

With wrong side of Back and Front facing and shoulder seam at centre 0, pick up sts between markers and place on to Ns. K 1 row. Cast off.

NECKBAND

With carriage at right and using MT-10/MT-10 and MY, cast on 118 [122, 128, 132] sts at centre of machine in 1x1 rib. Using MT-7/MT-7, K 4 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st. Using MT, K 1 row. With wrong side facing, pick up 118 [122, 128, 132] around neck edge and place on to Ns. K 1 row. Cast off. Fold in half and catch down on the inside.

BUTTONHOLE BAND

Push 164 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MT-2 and MY, K 4 rows. Make 8 evenly spaced buttonholes. K 4 rows. Using MT, K 1 row. Using MT-2, K 4 rows. Make buttonholes over same Ns as before. K 4 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With wrong side of Right Front facing, pick up 164 sts along front edge and place on to Ns. K 1 row. Cast off.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

TRIMMINGS

Refer to the measurement diagrams for the positions of the reversed stocking stitch sections. Knit all trims using MT-1.

SECTION 1

Section has three pairs of vertical ladders already knitted in it. They will have cords threaded through them to resemble cables

.

CORDS (MAKE 3)

Using MY, cast on 3 sts and K 140 rows. Cast off. Place a marker at centre. Put a safety pin or bodkin on each end of one cord. Thread the ends through the holes at the bottom of one pair of ladders, from back of work to front. Place marker at back of work. Right side of work is now facing.

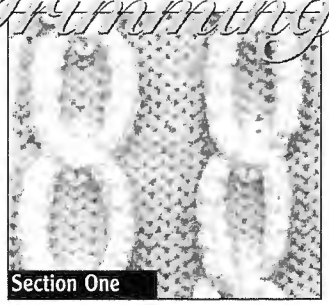
* Count up ten bars of the right hand ladder of the pair and thread the right hand cord through above it to back of work. Bring it back to right side through the left hand ladder on the same row. Thread left cord behind it through the same holes from left to right *. Rep from * to * for length of ladder. Take both ends to back of work above last ladder bars, sew ends of cord together and secure to back of work. Adjust cord evenly on right side. Work other two pairs of ladders in the same way.

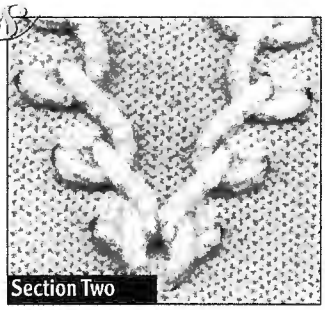
SECTION 2

This section has an oval shape made from eyelets already knitted in it. It will have a cord threaded through it.

CORD

Using MY, cast on 3 sts and K 264 rows. Cast off. Place a marker at centre. Put a safety pin or bodkin on each end of the cord. Thread the ends through the bottom pair of eyelets, from back of work to front. Place marker at back of work. Right side of work is now facing.


Section One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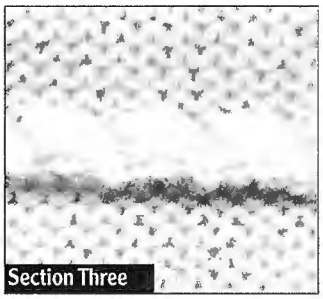
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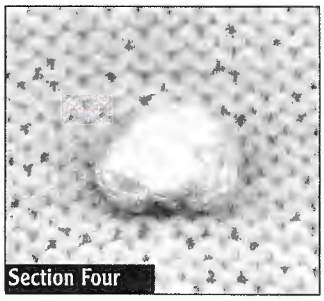

Section Four

* Working up the right hand pairs of eyelets, thread the right hand cord down through the left eyelet and up through the right eyelet. Thread it under itself below the left eyelet. Cont in this way and thread down through last right hand eyelet *.
Rep from * to * reading left for right and right for left. Sew ends of cord together and secure to back of work. Adjust cord evenly on right side of work.

SECTION 3

This section is completely plain knitting. It will have mock cables knitted on to it.
With right side of work facing, mark row 13, 26 and 39 of this section. Turn the work upside down so neck is at the bottom. Using a treble (3-prong) transfer tool, pick up first 3 sts at right from a marked row.
Using MY, * K 6 rows. Pick up the next 3 sts and place on to the same Ns *.
Rep from * to * until the last 3 sts at side edge are picked up. Cast off.
Work other two marked rows in the same way.

SECTION 4

This section is completely plain knitting. It will have bobbles crocheted on to it.
With right side of work facing, mark the centre of row 13 of this section and the 9th [10th, 11th, 12th] st at each side of centre. Mark the same stitches vertically above on rows 26 and 39 where possible. You will not be able to mark all these stitches because of the neckline.
Using a 4 mm crochet hook and MY, work 3 treble crochet into one marked st, leaving the last loop of each treble on the hook. Draw a loop of yarn through the three loops on hook, work 1 slip st to secure and pull end through. Take ends of yarn to wrong side and secure.
Work other marked sts in the same way.

SECTION 5

This section is completely plain knitting. It will have an oval shape of mock cable braid sewn on to it.

BRAID

Push 11 Ns to WP. Arrange Ns as diagram.
Set carriage to hold. Using MY, cast on by hand. Set RC at 000. K 2 rows.
** Push Ns marked * to HP. K 4 rows. Push Ns from HP to UWP. K 2 rows **. Rep from ** to ** until RC shows 152. Cast off.
Sew ends of braid together, form into an oval shape and sew in place in the centre of the section.

SECTION 6

This section has three pairs of horizontal double rows of eyelets already knitted in it. They will have cords threaded through them to resemble cables.

CORDS (MAKE 3)

Using MY, cast on 3 sts and K 132 rows. Cast off. Place a marker at centre. Put a safety pin or bodkin on each end of one cord. Thread the ends from back of work to front through the right hand pair of eyelets of the first horizontal double row. Place marker at back of work. Right side of work is now facing.
* Thread the top cord down into the bottom eyelet on the left and up again through the eyelet above it. Thread the bottom cord down into the next top eyelet on the left and up again through the eyelet below it *.
Rep from * to * to last pair of eyelets. Take cords to back of work through last pair of eyelets, sew ends of cord together and secure to back of work. Adjust cord evenly on right side of work.
Work other two horizontal double rows of eyelets in the same way.

SECTION 7

Section is plain knitting. It will have four leaves sewn on to it.

LEAVES (KNIT 4)

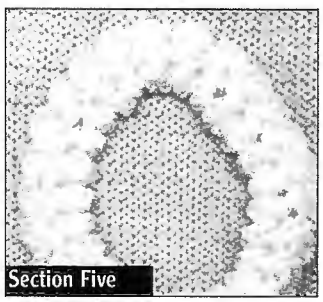
Using MY, cast on 3 sts by hand. K 2 rows.
Move 1 st at each edge 1 N out, leave empty Ns in WP. K 2 rows. Move 2 sts at each edge 1 N out, leave empty Ns in WP. K 2 rows. Move 3 sts at each edge 1 N out, leave empty Ns in WP. K 2 rows. Move 4 sts at each edge 1 N out, leave empty Ns in WP. K 4 rows.
* Dec 2 sts (fully fashioned) at each edge. K 2 rows *.
Rep from * to * until 1 st remains. Fasten off.
Sew on the leaves in a square formation.

SECTION 8

This section has three vertical ribs already knitted in it. It will have mock cables knitted on to it.
With right side facing, turn the work so side edge is at the bottom. Using a treble (3-prong) transfer tool, pick up first 3 sts at right from one vertical rib.
Using MY, * K 6 rows. Pick up the next 3 sts and place on to the same Ns *.
Rep from * to * until the last 3 sts are picked up. Cast off.
Work other two vertical ribs in the same way.

MAKING UP

Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond. ■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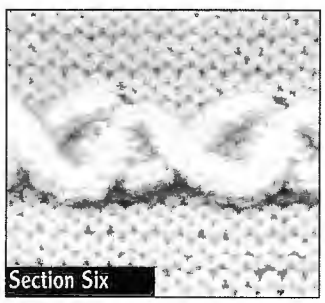
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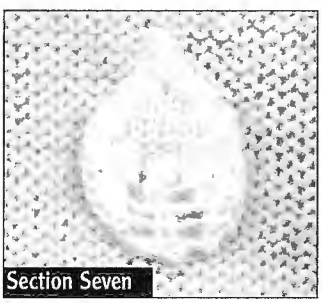
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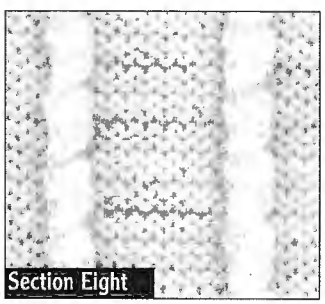
Section Eight

Over to You

Points of View

From time to time, readers air their views about the magazine and this month **Heather Hofmeyr** has written with her thoughts.

Dear Anne

I have been meaning to contact you for a while now and, like many other readers it was the renewal notice, or rather the questionnaire that has kick-started me into some action.

You asked us to nominate a favourite and least favourite article over the last year. While I have no articles that I have actively disliked. I did find a lot of the patterns lacking in inspiration or excitement such as 'dust off the machine'. This you have to knit! This concerns me because although I have been a machine knitter for over 20 years, I have also been a hand knitter for much longer and a lot of the hand-knitting magazines still do have this effect. Machine knitting is my first choice, so very often the action is to convert first (thank you, Beryl Jarvis), then dust off the machine and knit.

So why is this? I am fully aware that all this is a very personal opinion but I have given

it a lot of thought and wondered if anyone else has an opinion to share. Also, I have a deep-rooted dislike of people who bleat 'I don't like it' without offering at least some alternatives so I hope you will bear with me.

As you have pointed out most people do not buy a knitting machine any more for purely economic reasons. It is a creative tool to produce 'one offs' a little more quickly than using two needles. Beginning and returning knitters need some simpler shapes to get started, but it would be really good to see the boundaries pushed out, in things like shape and techniques for the more experienced or adventurous knitters. I know that it is not possible to publish what you do not have, so how can we shake the tree, so to speak and get either some more designs or other designs and designers?

This brings me to the vexed minefield of copyright. I was interested to read your comments about reproducing patterns from out of print magazines. There is obviously a lot more to this than we readers are aware of. Take the article in the June issue on knitweave; all those charts were used 'courtesy of Silver Seiko'. Other charts are 18

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Knitting Buddies

Following my appeal in 2006, a number of readers have volunteered to give help and advice to beginners or those returning to machine knitting after a long break. If travelling distances are not too great, they may even sit with you whilst you develop some basic knitting skills.

However they are not trained professionals, so please don't take advantage of their generosity by overloading them with too many queries. Remember also not to ask for or expect the impossible!

This is a free service to our readers.

BUCKINGHAMSHIRE
Flackwell Heath - ☎ Pat Tilbury on 01628-524044 for help with DesignaKnit and Passap E6000

DERBYSHIRE
Buxton - ☎ Ann Baker on 01298-23424 or e-mail: **annbaker77@hotmail.com** for help and advice on E6000 machines

DORSET
Bournemouth - ☎ David Hilton on 01202-576436, preferably in the evening, for help and advice on intarsia knitting.

DORSET
Poole - ☎ Anne Croucher on 01202-745684. Try early evenings, or afternoons & evenings at weekends, or anytime by e-mail on **anne@pearson28.plus.com**

SOMERSET
Bridgwater - ☎ Val Stenning on 01278-445762 for help with Brother punchcard machines and the garter carriage plus Knitmaster punchcard and electronics

LANCASHIRE
Thornton Cleveleys - ☎ Lorna Ingham on 01253-820074 for help and advice on Brother punchcard machines and the 950i or e-mail **lorna_ingham@hotmail.com**

SUFFOLK
Lowestoft - ☎ Sylvia Squires on 01502-516457 or e-mail: **sylvia.squires@virgin.net** for help and advice

LANCASHIRE
Wigan - ☎ Linda Boyle on 01942-711685 in the evening for help with a Brother 965 electronic or 890 punchcard machine

NOTTINGHAMSHIRE
Nottingham - ☎ Ann Matthews on 0115-927 9365 for help with Brother KH965, KH900 and KH270 machines

WARWICKSHIRE
Coleshill - ☎ Irene Wilson on 01675-463227 for help and advice

GLOUCESTERSHIRE
Cirencester - ☎ Penny Mills on 01285-651747 for general help and advice

WEST SUSSEX
Felpham, Bognor Regis - ☎ Jean Deere on 01243-860018 for help and inspiration!

SCOTLAND
Oban, Argyll - ☎ Pat Fountain on 01631-564906 or e-mail **patfountain@aol.com** for lots of help on Brother and Silver Reed

WARWICKSHIRE
Coventry - ☎ Ann Hewitt on 02476-262900 for help and advice on the Brother 950, 950i and garter carriage

PEMBROKESHIRE
E-mail Sue Pritchard at **susanjoy@postmaster.co.uk** for help with the Duo 80, Brother 260 with ribber and Toyota 901

NOTTINGHAMSHIRE
Bottesford - ☎ Denys Cave on 01949-842502 for help on Knitmaster 700 plus many Brother machines

ESSEX
Harlow - ☎ Maggie Andrews on 01279-422994 or e-mail **maggieandrews@supanet.com**, but not between 5.30 & 6.30 pm.

DERBYSHIRE
Ashbourne - ☎ Dennis Wright on 01335-342093 or e-mail **rytholme@tiscali.co.uk** for help on circular sock machines

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16

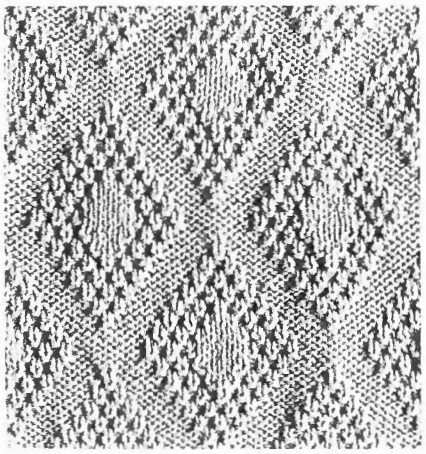
used 'with permission'. Courtesy can be denied and permission refused, not so? It does not appear to be a problem in the hand knitting magazines. I have a design in front of me by Deborah Newton (Knitter's No. 58) where she states that the design was a result of an inspirational yarn and a pattern from one of Barbara Walker's books. OK, so she does acknowledge the source of the lace pattern, but there is no mention of anything being used courtesy or by permission or, more importantly that it could not be published because it is not her own original work. This is not an isolated incident; the hand knitting magazines are sprinkled with these instances. Why can't machine knitters take an inspirational yarn and a chart from one of the pattern books and send it to the magazine, without the rain dance to get permission? Or can we?

The last thing I would like to do is stab a designer in the back. Most of them are very generous about using their patterns for limited commercial production but all of them (judging by the books in my possession) forbid publication. Fair enough, but what distinguishes pattern from technique, if there is a difference? I have been knitting for a good few years and have a repertoire of edgings that I use regularly, but there is no way I can remember exactly where they all came from. Is there such a thing as in the public domain in the knitting world to cover this sort of thing? Judging by the sharp exchanges in the US machine-knitting magazines on this issue it could be a problem and I do not wish to go there. It begs the question of why bother to publish (or buy for that matter) a book on techniques if they cannot be used. Now, if it is possible to sort out all the problems my suggestions are:

1. A 'beyond the basics' or Masterclass series of articles to push the boundaries on, for example, stitch techniques. A lot of good books are out of print, but perhaps an extract could be used and maybe stimulate a reprint? Something from The technique of Slipstitch by Denise Musk. for instance.

2. A 'Show and Tell' corner. Decide on a theme, for example, knitweave. Readers send in photos of their latest project with no patterns, just pictures to inspire. I am thinking of all those people who have had success with the Yeoman packs. So you cannot duplicate the garment shown, just get inspired and out of the box.

3 A short forecast of the next season's trends. It would be good to know if the next season meant shorter or longer sweaters, especially with knitwear



Moss-Bordered Diamonds

becoming popular again with the younger generation.

Look forward to hearing from you,
All the best
Heather Hofmeyr
Hemel Hempstead, Hertfordshire

Thanks for your long letter Heather and it would be good if we could hear from other readers. In the meantime, I'll try to answer some of the questions.

"I have a design in front of me by Deborah Newton (Knitter's No. 58) where she states that the design was a result of an inspirational yarn and a pattern from one of Barbara Walker's books. OK, so she does acknowledge the source of the lace pattern, but there is no mention of anything being used courtesy or by permission or, more importantly that it could not be published because it is not her own original work."

Barbara Walker's **A Treasury of Knitting Patterns** was first published in Great Britain in 1973 and contains over 500 hand knitting stitch patterns. The 1968 copyright is Barbara G Walker and clearly states "This book published simultaneously in the United States of America and Canada – copyright under the Berne Convention. All rights reserved. No part of this book may be reproduced in any form without the permission of Charles Scribner's sons." There's also a second volume **A Second Treasury of Knitting Patterns** and this presents over 700 patterns in a similar way. How do I know about them? I have both books, because I was a hand knit as well as a machine knit designer and the two books were also my 'bibles' for inspiration. They show a small photograph of a knitted sample plus the stitch pattern repeat, such as 'multiple of 8 plus 5' and the row-by-row knitting instructions to produce the stitch pattern. Hand knit designers use the books in the same way that machine knitwear designers use the punchcard pattern books produced by Brother, Silver Reed and Toyota.

"Why can't machine knitters take an inspirational yarn and a chart from one of the pattern books and send it to the magazine, without the rain dance to get permission? Or can we?"

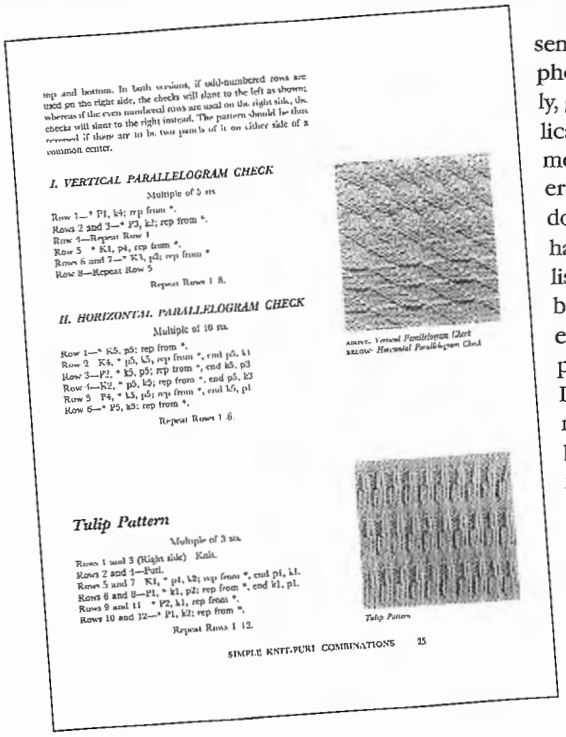
Yes, you can and the punchcard pattern books have been produced for that very reason. For example you could send me a reader's design knitted in a Yeoman yarn using a card from **Punchcard Pattern Vol. 5.** Yeoman would be credited in the 'Materials' section and we'd credit the Brother pattern 'with kind permission'. This is because Brother, Passap, Silver Reed and Toyota have already given me permission to reproduce any of their stitch patterns, charts and cards in MKM, as long as I acknowledge the source with a credit.

"I have been knitting for a good few years and have a repertoire of edgings that I use regularly, but there is no way I can remember exactly where they all came from. Is there such a thing as in the public domain in the knitting world to cover this sort of thing?"

Although you may not be able to remember the source of an edging, the machine knit designers certainly can. In even the recent past, I've had telephone calls from two of our very eminent current designers to let me know that a pattern or technique I have reproduced in MKM as a reader's design used some of their original work and had not been credited. I know personally of the very great lengths one designer in particular has recently taken to research other work before publishing her own on one subject.

"It begs the question of why bother to publish (or buy for that matter) a book on techniques if they cannot be used."

That's the point Heather; they can be used over and over again - by the person who bought them and for their own purposes. However they cannot be used for personal gain, either by selling copies of the original or using the contents in work to sell on. It's why there's been so much upset in the past when knitting clubs have bought one copy of a pattern and photocopied it 20 times, charging members 'just for the copying'. The person who bought it is not using it and then passing the single copy on to another. By 'buying it for the club' and copying it to sell, there's gain from the transaction whatever happens to the proceeds. Maggie Andrews sums up the situation well on her website. "Feel free to knit these patterns for yourself, friends and family. They are copyright. If you pass these



top and bottom. In both versions, if odd-numbered rows are used on the right side, the checks will slant to the left as shown; whereas if the even numbered rows are used on the right side, the checks will slant to the right instead. The pattern should be thus reversed if there are to be two panels of it on either side of a common center.

I. VERTICAL PARALLELOGRAM CHECK

Multiple of 5 sts

Row 1—* P1, k4; rep from *.
Rows 2 and 3—* P3, k2; rep from *.
Row 4—Repeat Row 1
Row 5 * K1, p4, rep from *.
Rows 6 and 7—* K3, p2; rep from *
Row 8—Repeat Row 5

Repeat Rows 1 8.

II. HORIZONTAL PARALLELOGRAM CHECK

Multiple of 10 sts.

Row 1—* k5, p5; rep from *.
Row 2 K4, * p5, k5, rep from *, end p5, k1
Row 3—P2, * k5, p5; rep from *, end k5, p3
Row 4—K2, * p5, k5; rep from *, end p5, k3
Row 5 P4, * k5, p5; rep from *, end k5, p1
Row 6—* p5, k5; rep from *.

Repeat Rows 1 6.

Tulip Pattern

Multiple of 3 sts.

Rows 1 and 3 (Right side) Knit.
Rows 2 and 4—Purl.
Rows 5 and 7 K1, * p1, k2; rep from *, end p1, k1.
Rows 6 and 8—P1, * k1, p2; rep from *, end k1, p1.
Rows 9 and 11 * P2, k1, rep from *.
Rows 10 and 12—* P1, k2; rep from *.

Repeat Rows 1 12.

SIMPLE KNIT-PURL COMBINATIONS 25

ABOVE: *Vertical Parallelogram Check*
BELOW: *Horizontal Parallelogram Check*

patterns on to someone else, please pass on the credit as well. Do not pass them off as your own designs." I'm often called by readers letting me know that someone has, for example, made a CD of patterns taken from MKM and is selling them on eBay. What they have done was illegal. Similar dishonest folk may also copy a couple of old original pattern books time and time again and sell them on to (I suspect) gullible machine knitters who believe they are acquiring a bargain. The law is simple; we cannot take someone else's original work and pass it off as our own. Call me old-fashioned but, as a professional, I will do my best at all times never to infringe the copyright of another on the pages of MKM. If I do so and am asked, I'll publish an apology and correct the mistake at the earliest opportunity.

"A 'beyond the basics' or 'masterclass' series of articles to push the boundaries on, for example, stitch techniques."

You may remember that Beverley Ward at In-Ex had a Playtime series in MKM, where she took a punchcard from one of the pattern books and used it for other techniques. For example, she'd use the punchcard of a tuck stitch pattern and knit it in Fair Isle. Sadly Mary Dowse has died; her Masterclass series in the magazine was inspirational and I don't know of anyone who could take her place.

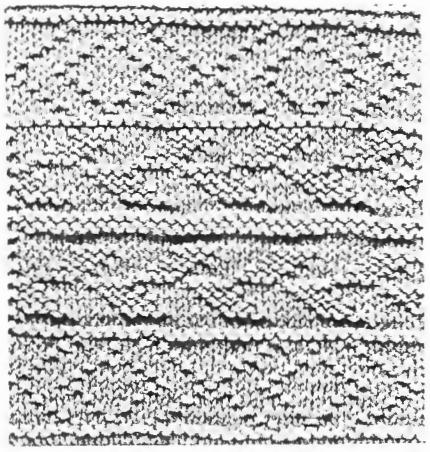
"A 'Show and Tell' corner. Decide on a theme, for example, knitweave. Readers send in photos of their latest project with no patterns, just pictures to inspire."

This would be good Heather, but I doubt we'd ever get it off the ground. You may remember that I included an advertisement in the magazine asking readers to send in their designs. We offered to photograph the garment professionally, grade and write the pattern for publication, pay a fee and return the garment. I had just two replies. One reader sent in a design and then shouted down the telephone at me, feeling it had not been processed and published quickly enough. It had actually been photographed, the pattern graded and written and it was ready for publication with a front cover shot. It cost me a considerable amount of money but I returned it. I refused to be subjected to such an outburst to fill the pages of MKM. The second offer has never got off the ground.

"I am thinking of all those people who have had success with the Yeoman packs. So you cannot duplicate the garment shown, just get inspired and out of the box."

I hope you find Angela Thornycroft's articles help you to do this.

"A short forecast of the next season's trends. It would be good to know if the next season meant shorter or longer sweaters, especially with knitwear becoming popular again with the younger generation."



UPPER AND LOWER BANDS: *X-and-Diamond Border*
CENTER BANDS: *Welted Leaf Pattern*

It may have been before your time Heather, but Sally Ann Carroll did just this in MKM every month. She showed readers how to smarten up, for example, an existing red cardigan and bring it right up-to-date. She also forecast trends as well as colours and, in sufficient numbers, readers told me what a waste of space they felt it to be and of no relevance to them in a machine-knitting magazine. I've long since given up on pleasing all of you all of the time, but hope I hit the spot some of the time. I'm always open to suggestions so if any reader would like to carry on the debate or has any other ideas then please get in touch. Ed ■

KNITWORDS KNITTING MAGAZINE is now available here in the UK by mail order from me. If you have been searching for inspiration or just looking for a new angle on machine knitting, then KNITWORDS is for you. (I liked it so much, I thought other knitters would enjoy reading it too.)

Published 4 times a year, the magazine is edited by Mary Anne Oger, a knitwear designer and teacher. Her aim is to produce a magazine that will inspire, excite and entertain. Whether you are a beginner or have been knitting for years using a simple punch card machine or the latest electronic model, this is the magazine for you. A year's subscription is £26.00 (£29.00 Outside the UK) which includes postage. KNITWORDS is published in May, August, November and February.

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Classwise

The illustrations used are taken from a Silver Reed knitting machine instruction manual and we thank Silver Viscount for allowing us to reproduce these excellent drawings.

Making Up

It is no good just teaching people how to operate their knitting machine and make beautiful fabrics without showing them how to make them up neatly. This month, **Beryl Jarvis** helps us to add a finishing touch to our garments.

There are certain themes in my beginners course that I like every student to attend, so I often move the order of topics around - to avoid holidays and so on! Making up is one of these subjects, because I strongly believe that it is no good just teaching people how to operate their knitting machine and make beautiful fabrics, without showing them how to make them up neatly.

This class is usually about the eighth in the course and most students will not need to bring their machines along this time, so there's relief all round! Having said that, most students appreciate how much they get out of the class by bringing and working on their own machines, so it's well worth the effort. For our Making-Up session, we need all the bits and pieces we have knitted during the previous sessions. If someone has a linker that works on the machine, I ask them to bring it along with their machine so that the class can see how it works and what it can do.

You may own an overlocker or a sewing machine with the facility to sew knitwear. Opinions vary about using these methods and I sometimes wonder if the finished result is it too manufactured? I usually demonstrate the Hague Linker, explaining how it works.

JOINING SEAMS

Seams can also be joined easily on a machine. We pick up both pieces of fabric on to the same needles, knitting one row then casting off. However, whether or not you use any of the above methods, some hand finishing will be required and this is what this class will be concentrating on.

MATTRESS STITCH

Always use a use a tapestry needle, because it is blunt and will not split the yarn easily. Mattress Stitch (see Diagram 1) is well worth mastering and is used for all seams where the knit side is the right side and the sides of the fabric are being joined. It is easier to uncurl and sew the fabric if it has not been pressed. Work with the right side facing, between the first and second stitch. I usually start by threading the needle with a tail of yarn, bringing it though to the right side, one whole stitch in.

1. Go to the second piece of fabric and pick up one bar between the first and second stitch.

2. Return back to the first piece of fabric and, at the point where the yarn is coming out, pick up one bar between the first and second stitches. Take care not to put the needle through the yarn you are using for sewing, but above it.

3. Now go back to the second piece of fabric. Note where the sewing yarn is coming out. Having sewn one bar from each side to form the base of the seam, pick up two bars between the first and second stitches.

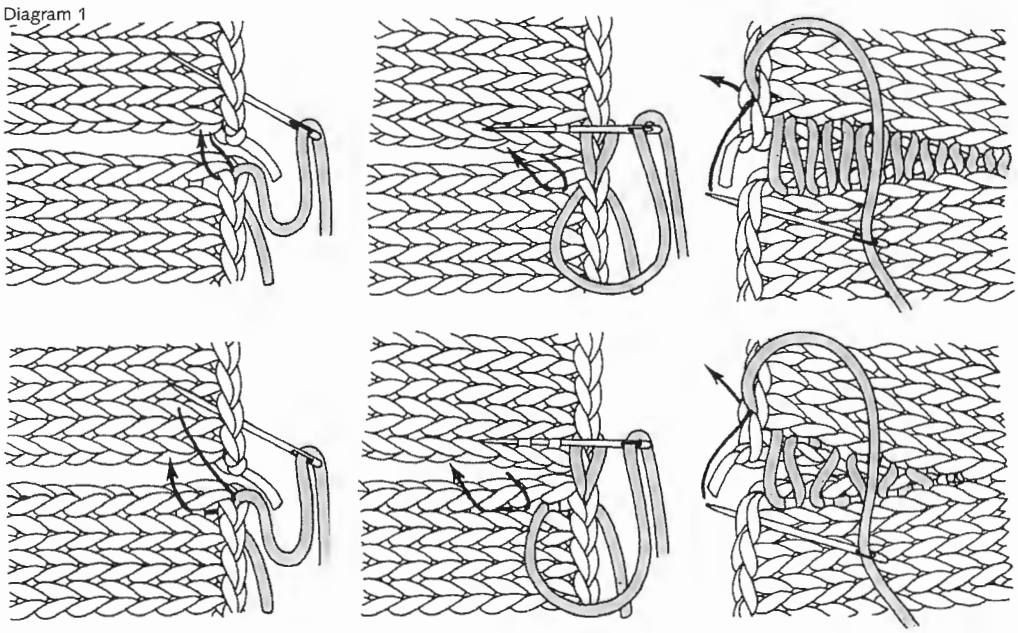
4. Continue on alternate fabric pieces, going in where the yarn comes out and picking up two bars between the first and second stitches.

5. After two or three centimetres have been sewn, pull the yarn carefully and the two fabric pieces will close together. As you are working with the right side facing, you can see the finish as you work. If you are not happy with the look of the seam, it is easy to undo and sew again.

Take special care if there are stripes or patterns to be matched. It may be necessary to pick up just one bar from each side. Adjustments can also be made if one piece of fabric is slightly longer than the other. Ease the long side in by taking two bars from one side and one or three from the other. Use mattress stitch on single bed hems and neckbands, following the fabric to the fold and back again,

Diagram 4
Latched Up Seam (see page 22)

Diagram 1



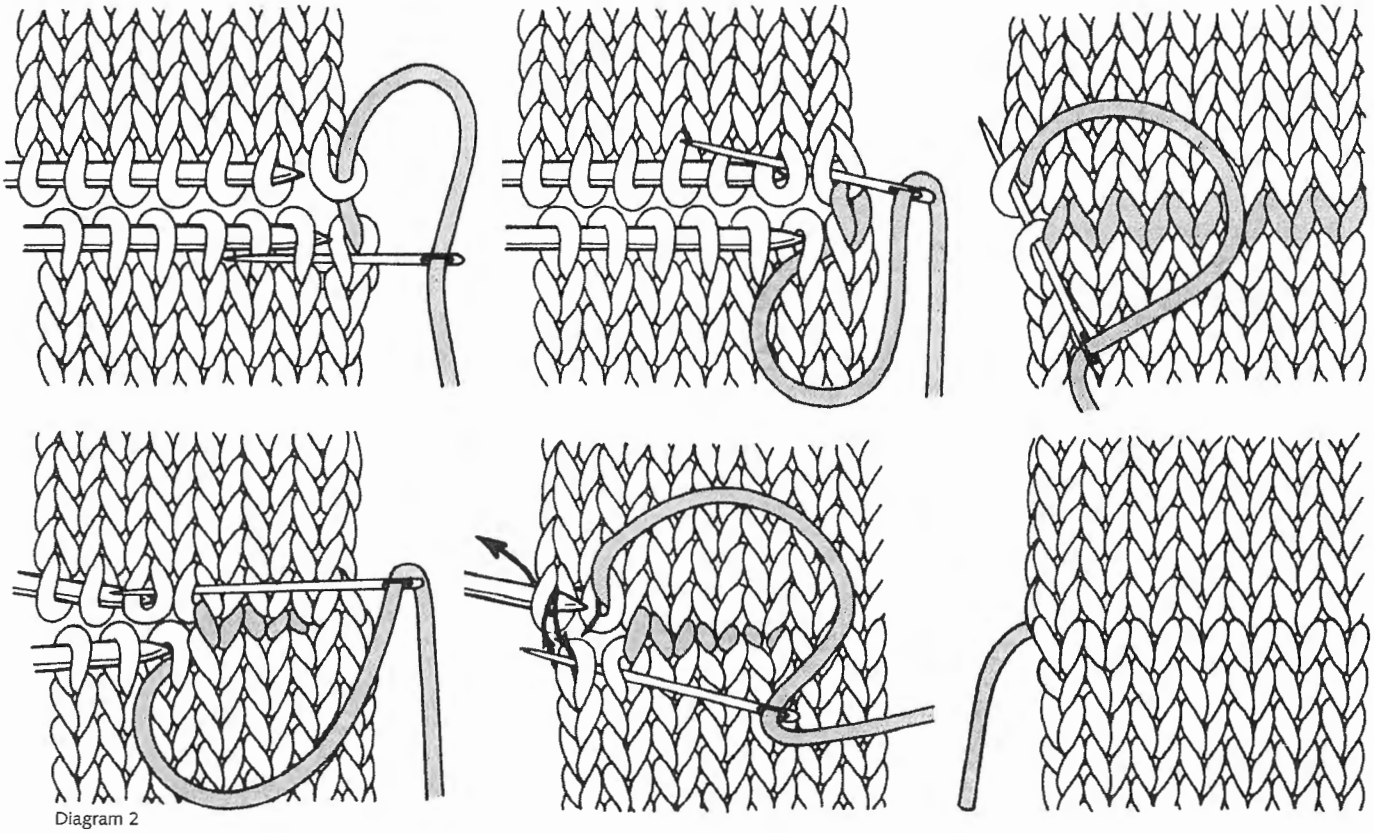


Diagram 2

making sure the fold line is matched on both fabric pieces in the same way as patterns or stripes.

GRAFTING

Grafting is an invisible way of joining stitches to stitches. (See Diagram 2 for open stitches and Diagram 3 if the stitches have been cast off or are on a hand knitting needle.) Socks usually need grafting, as an actual seam would be uncomfortable next to the foot. Circular skirts and shawls are often grafted for an invisible seam that will react in the same way as the rest of the fabric. When I started machine knitting, it was suggested that the knitting should be released on waste yarn, pressed and then the waste yarn removed before grafting! What if the fabric did not need pressing? What if you accidentally pulled the stitch too much and the stitch came undone?

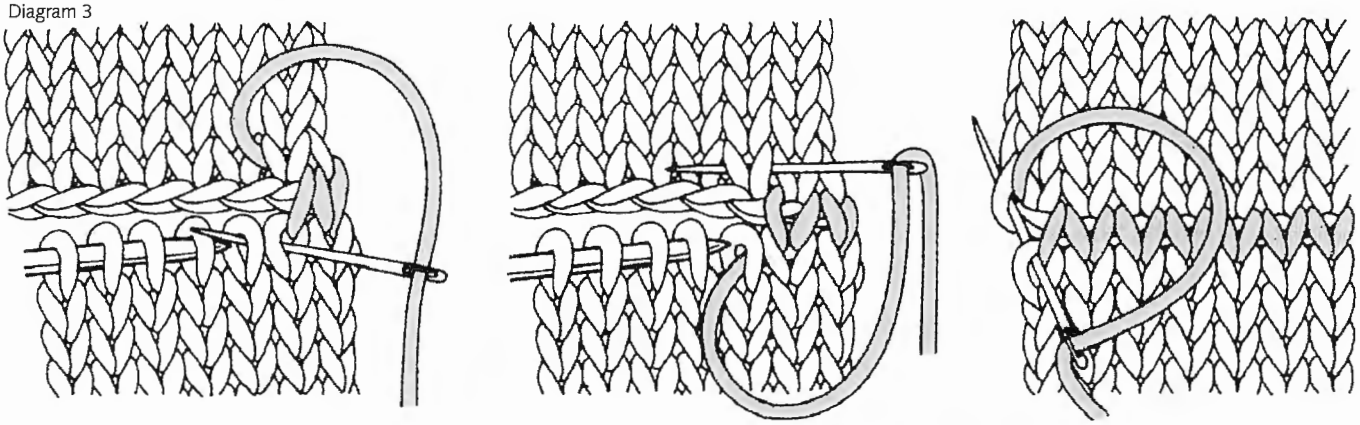
1. First of all, make sure a long tail of yarn is left. It will need to be approximately four times the length of the seam.
2. If both pieces of fabric have several rows in waste yarn and one row knitted with a cord next to the stitches, grafting will be easier and there will be no risk of coloured fibres from waste yarn being left in the fabric.
3. Make sure the cord is a different colour to the main yarn.
4. Start by threading the needle with the long tail of yarn; bring the needle from the purl side through to the knit side of the stitch that the tail is coming from.
5. Pick up the second piece of fabric and put the needle, from the knit side, into the first stitch and out of the second stitch.
6. Do not pull tight at any stage. Concentrate on getting the yarn through the stitches correctly, because any tightness will be very hard to undo.
7. Go back to the first piece of fabric and put the needle from the knit side into the stitch where the yarn is coming out and out of the next stitch.
8. Continue going to alternate fabric pieces, into the stitch where the yarn came out and out of the next stitch until the yarn has been taken loosely through all stitches of both fabric pieces. Carefully remove the waste yarn and cords.
9. Starting from where the grafting began, ease the yarn along so that it looks like a row of knitting. This may have to be done several times before the correct tension is achieved. If it is pulled too tight at any time it will be hard to loosen it.

DROPPED STITCHES

No matter how experienced a machine knitter we are, occasionally we all have dropped stitches and they can be invisibly, or almost invisibly, mended.

22 →

Diagram 3



21

1. Start by threading a needle with a length of main yarn. If it is possible to split it, use half the thickness of the original.
2. Start three or four stitches to left or right of the dropped stitch. Follow the route of the yarn, picking up the dropped stitch and sewing it correctly in place. Continue for three or four stitches to the left or right. Cut the yarn ends close to fabric.

As you may realise, this technique is like Swiss darning - but with same yarn instead of a contrast! The same method of following the route of the yarn can also be used to close any unsightly gaps that may have occurred near the neck or shoulders. Like most other topics in machine knitting, there are many methods of making up. Mattress stitch, grafting and mending unsightly holes are the three techniques I like everyone to learn to master. After perfecting these techniques, we look at decorative seams.

LATCHED UP SEAM

This makes a lacy seam and is completely reversible - but can only be used on perfect edges (see Diagram 4). There must be no loose stitches, no changes in yarn and no pattern such as lace, Fair Isle, tuck, slip and so on. It must be pre planned and one stitch removed whilst knitting, on a thread of waste yarn, from each side of the seam to be joined. For example, for a side seam knitted from welt to top, remove one stitch from each side of the back and front at the bottom of the armhole section. The seam can be worked with either the knit or purl side facing.

1. After knitting, remove waste yarn threads and pull the stitch down six rows on the first side, to make three loops.
2. Take the latch needle tool and get these loops behind the latch.
3. On the second side, pull the stitch down six rows.
4. Put these three loops into the hook of the latch needle tool and pull through the first three loops.
5. Repeat, pulling three loops from one side through three loops from the other side until the seam is joined.
6. Fasten the last loops neatly.

This method can be used to join raglans, squares of fabric and so on. Why not try removing two stitches on each side or pulling down only four rows = two loops. Always try this out on a sample first, using your chosen yarn, as some yarns are not suitable. The above techniques are just some methods of making up and the notes and diagrams used are based on my Info Sheet 1.5 Making up. Do remember that whatever method you use, it should be decided on at the design stage - not an after thought! Remember, think every time before:

a) Casting off it is often quicker and neater to remove the work on waste yarn or a garter bar and join open stitches.
b) Breaking yarn and re-starting sewing in two extra ends of yarn takes time.

Your garment will probably need some pressing and you should always follow the instructions on any yarn labels. Sometimes, because of the style of the garment, you may need to press the fabric before sewing. I either pin the fabric out on my pressing board or put the garment over the ironing board - one area at a time. On top of that, I put the pressing pad (a thin layer of foam inside a very light fabric), cover this with brown paper then a wet towel. I press carefully, putting a hot steam iron gently down on top of the knitting, lift and put it down again until the required finish is achieved.

I have my own method of finishing textured fabrics and acrylic yarns that will not tolerate direct heat and I sell this, with full instructions, as the Seam Pressing Kit. The Seam Pressing Kit is available and costs £5.00 plus £1.00 for postage and packing. We usually follow this lesson by looking at knitting whole garments and start by asking the fundamental question "what if the tension is not the same as the tension swatch". Next month we'll look at tension plus solving this and several other problems. ■

Beryl Jarvis

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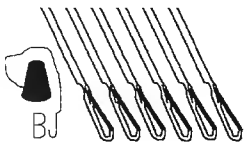

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Info Sheets

If you would like more information about Beryl's Classes, Info Sheets, or Seam Pressing Kit, you can write to her at the following address:

Beryl Jarvis, 90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: beryl.jarvis@ntlworld.com

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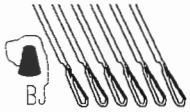
Watch, listen, learn and enjoy

Speakers are always a highlight in any club's events calendar, and Club Secretaries need look no further than our list. If you're a club speaker, and would like to add your name to our list, call us or drop us a line - you'll find the address on page 3.

Beryl Jarvis



Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR
Tel:- 01664-850418 E-mail: beryl.jarvis@ntlworld.com

Fiona Morris

NEW ENTRY

As an experienced teacher in both hand and machine knitting, I am happy to talk and teach one-day workshops on a broad range of knitting techniques.

The machine knitting talks I currently offer are Aspects of Lace, looking at various methods of producing open fabrics, Ways with Weaving using a variety of weaving techniques and Surface Decoration covering embroidery, painting, beading and other methods of embellishment, as well as a general talk about all the things I do.

Fiona Morris, 68 Southmead Road, Fareham
Hampshire PO15 5JZ Tel: 01329 313929
E-mail: fi.morris@ntlworld.com
Website: - www.distanceknitting.com

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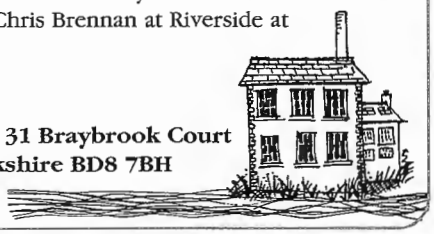

Chris Brennan
Riverside Spinning, 31 Braybrook Court
Bradford, West Yorkshire BD8 7BH
Tel: 07891-112471

Q: What's new on the net?

- Subscribe to MKM on-line with PayPal
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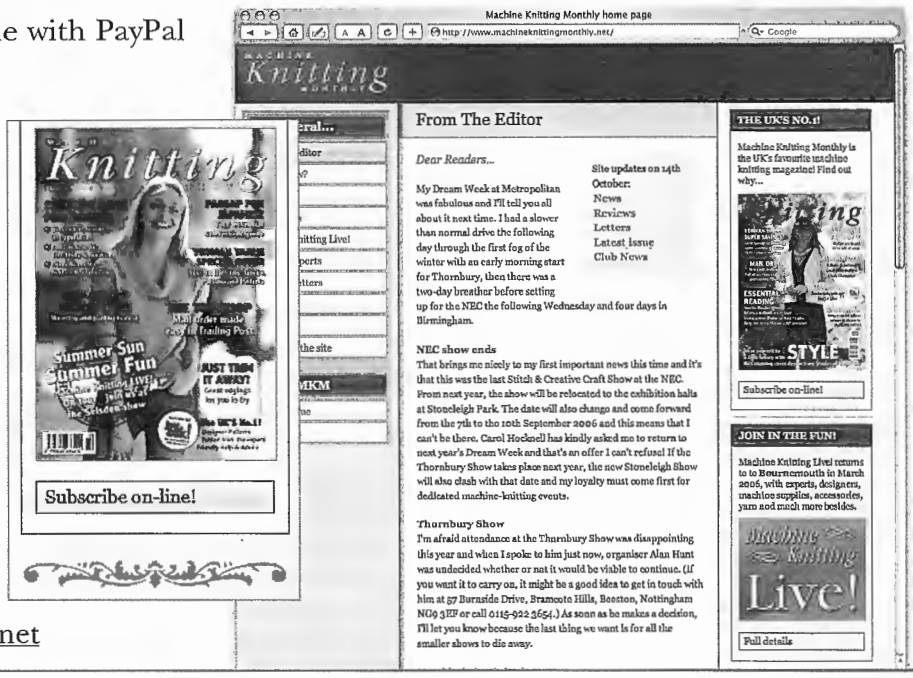


A: The new MKM website!

See for yourself and join in the fun at www.machineknittingmonthly.net

Hello Dolly

Embroidery

This month **Dorothy Russell** continues her theme of surface decoration and suggests that a little embroidery is well worth considering.

A little embroidery, or a lot for that matter, encompasses a range of basic stitches - many of which may be found in a single piece of work. It's another area that can be used in a simple and easy way for very acceptable decoration or in various degrees of intricacy to complete a more ambitious piece of work.

KEEP IT SIMPLE

The simplest stitch, I know is Chain Stitch (see Fig. 1). This is a very versatile stitch, which can be used to complete an entire project. It can form stems, be made larger to form petals of flowers, (see Fig. 3 for Daisy Stitch or Detached Chain Stitch) and larger still or smaller to form leaves. However, you may prefer to do Stem Stitch (see Fig. 4) for stems and Satin Stitch (see Fig. 2) for petals and leaves.

There are many books available these days, on the subject of embroidery. Most libraries have a reasonable array so there's no need to splash out and buy one, for what may be a one-off venture. Do look at several publications first. You can always buy later if you see something you really must have. Indeed, I use a very small publication that's now around 30 to 40 years old. It's from J & P Coats (UK) Ltd (now of the Coats/Vyella Group plc) and originally cost me sixpence. Now that's a give away age-wise, isn't it! I would have to think long and hard to remember a purchase that has stood me in such good stead and over so many years! It contains 32 Anchor Embroidery Stitches, which I have found most useful. The stitches illustrated in Fig. 1, Fig. 2, Fig. 3 and Fig. 4 are from this book and are reproduced by kind permission of the Coats/Vyella Group plc. I understand that a much more comprehensive one containing 100 stitches has now superseded this book. To date though, I've not been able to find a copy.

I have made a little design, which you can use if you want something to try out. Trace it off first, transfer it on to Tearaway and then place it in the desired position on the garment. Pin it in place then tack it. Work the design in the desired stitches and floss, or similar. When completed, tear away the paper. Multiples of the flower can be done, if desired. By selecting small areas and placing them round the main flowers, the design can be any size you want.

TENSION TALK

I often use tension squares to make samples of surface decoration. I mostly use the ones knitted in non-repeatable yarns. I won't be needing it again and if by some fluke another cone was to turn up in a bargain bin, I would still have the original swatch, with its knitted in tension details, so nothing is lost. For those who like to use up their ends of cone knitting blanket squares, embroidering a simple lazy daisy on the alternate squares lifts the look of an otherwise plain end product in a way that far exceeds the amount of extra effort put into it.

SPICE IT UP

A quickly made stocking stitch sweater or tunic can be made original by adding some embroidery. A mediocre end-of-run yarn can be cheered up no end with the addition of some embroidery in bright colours. This type of surface decoration is another relaxing occupation and would certainly fit the bill for those who feel that "the devil finds work for idle hands". It can be a godsend if, like me, you find it difficult to just sit (albeit that you are 'watching the television or listening to the radio') without something to do.

Of course, the embroidery does not have to be floral. Many striking effects can be achieved by using oblongs, rectangles, triangles and other geometrical shapes. Outline these with the ever-faithful Chain Stitch, or completely fill them in with this standby for every occasion. Making wavy lines of it or Catherine Wheels (which can make for some very interesting visual effects) can vary the chain stitching. Combining geometric shapes and floral designs works well also. This is another useful (an enjoyable) way of using up left over yarn. If you love self-coloured designs, then use the cone end yarn when the garment is knitted.

EYE-CATCHING APPEAL

So far the suggestions have been for left over yarns, but today there are so many wonderful novelty and designer yarns available that it would be impossible not to succeed in producing a most eye-catching garment. Just don't forget that when laundering the garment it should be treated according to the needs of the most delicate yarns used. For a really luxurious look, use embroidery ribbon. Truly, the simplest of decoration gives a well-finished basic garment an exclusive look. As they say - less is more! ■

Lazy Daisy

This design is executed with the holding technique and the finished garment decorated with chain stitch to form flower heads, emphasising the diagonal colour change.

Pierot

This is a 2-colour Fair Isle single motif design given a lift by Swiss darning the irises of the eyes and embroidering three blooms and some leaves to make a posy.

Here is a simple design you may like to try out

Figure 1

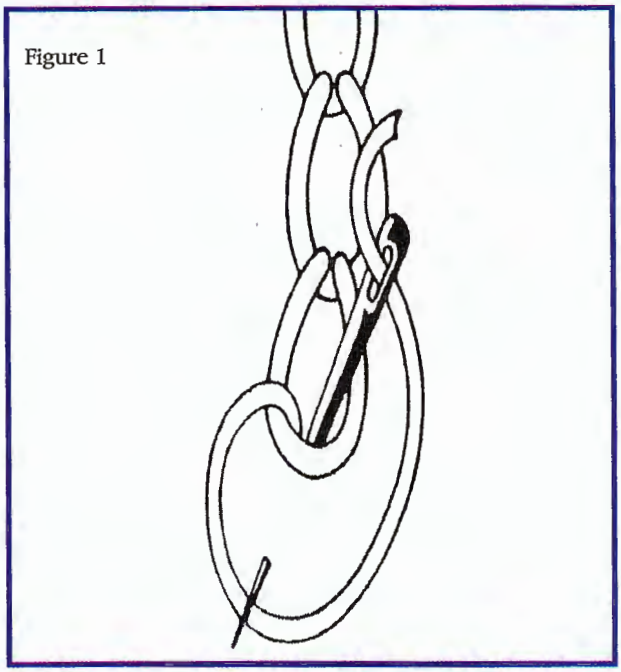


Figure 2

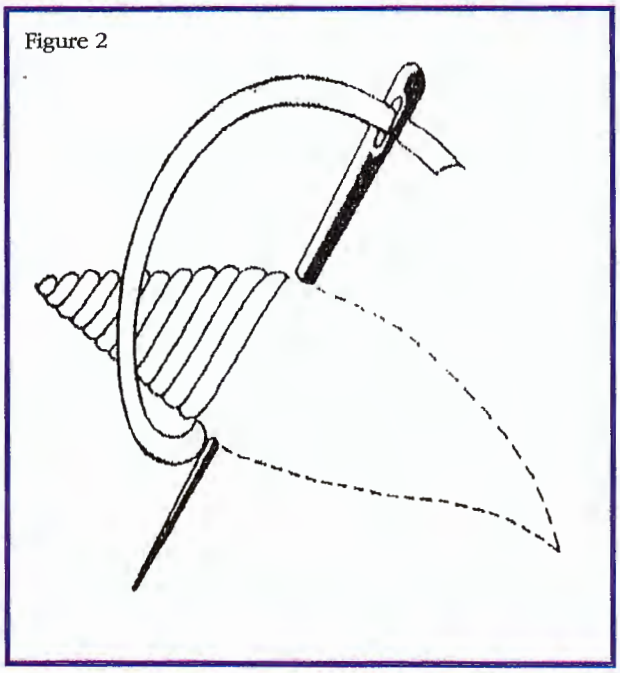


Figure 4

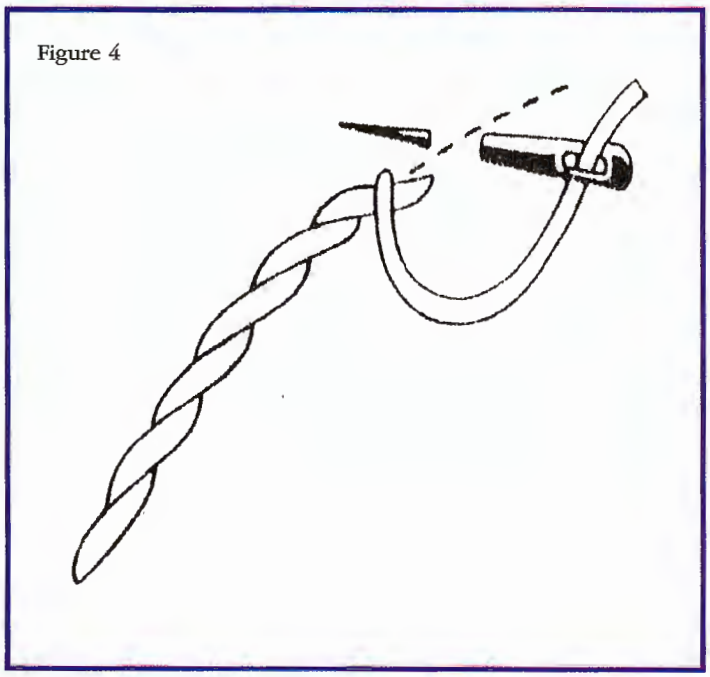
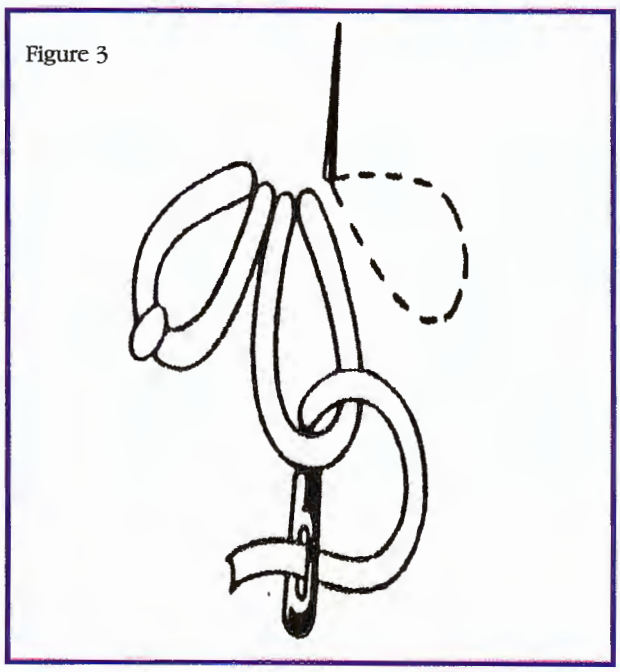


Figure 3



Illustrations curtesy of Coates Ltd.

Forget-Me-Not

An original **King Cole** design

You'll no doubt remember the kiddies cardigan we featured on pages 30 and 31 last month. A large number of you asked if we'd omitted the little boy's sweater for any reason. It was simply a lack of space, so here it is and we're sorry many of you have had to wait an extra month for the instructions.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for double knitting machines.

MATERIALS

Any King Cole DK

1 [1, 2, 2, 2, 3] x 100 g balls in Main Yarn (MY).

3 buttons.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

Pattern Information

MEASUREMENTS

To fit new born [0-3, 3-6, 6-12 months, 1-2, 2-4 years].

To fit chest 36 [41, 46, 51, 56, 61] cm, 14 [16, 18, 20, 22, 24] in.

Actual size 42 [46, 53, 56, 63, 67] cm, 16½ [18¼, 21, 22¼, 25, 26½] in.

Length to shoulder 23 [25, 28.5, 31, 34, 38] cm, 9¼ [10, 11¼, 12¼, 13½, 15] in.

Sleeve seam 12.5 [14, 16.5, 19, 23, 25.5] cm, 5 [5½, 6½, 7½, 9¼, 10] in.

Instructions are written for the first size, larger sizes follow in brackets.

TENSION

23 stitches and 34 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For abbreviations, turn to page 62.

GARTER STITCH

K 2 rows. Drop every stitch one row down and reform. Alternatively, use a garter bar.

Knitting Instructions

BACK

Push 50 [54, 62, 66, 74, 78] Ns at centre of machine to WP.

* Using MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *. Set RC at 000. Cont in garter st, K 4 rows. Set RC at 000. Using MT, cont in patt from chart throughout. K 46 [48, 56, 60, 66, 74] rows.

SHAPE ARMHOLES

Cast off 2 [2, 3, 3, 4, 4] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 40 [44, 48, 52, 56, 60] sts rem **.

K 23 [27, 29, 33, 35, 41] rows. RC shows 76 [82, 94, 102, 112, 126].

SHAPE SHOULDERS

Push 11 [12, 13, 14, 15, 16] Ns at left to HP. Cast off 11 [12, 13, 14, 15, 16] sts at beg of next row. Push 11 [12, 13, 14, 15, 16] Ns from HP to UWP and cast off. K a few rows WY over rem 18 [20, 22, 24, 26, 28] sts and release.

FRONT

Work as for Back to **.

K 11 [13, 11, 15, 13, 19] rows. 12 [14, 18, 18, 22, 22] rows less have been worked to shoulder than on Back.

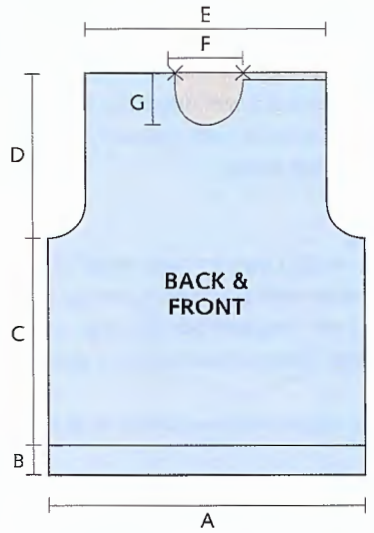
SHAPE NECK

Push 24 [27, 30, 33, 36, 39] Ns at left to HP. Cont on rem 16 [17, 18, 19, 20, 21] sts for first side. Keeping pattern correct, K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 3 alt rows. 11 [12, 13, 14, 15, 16] sts rem. K 0 [2, 6, 6, 10, 10] rows. Cast off.

With carriage at right, push 8 [10, 12, 14, 16, 18] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem 16 [17, 18, 19, 20, 21]

Diagrams

A = 21.5 [23, 26.5, 28.5, 32, 33.5] cm
B = 1 cm
C = 13 [14, 16.5, 18, 19.5, 22] cm
D = 9 [10, 11, 12, 13.5, 15] cm
E = 17 [19, 20.5, 22.5, 24, 26] cm
F = 7.5 [8.5, 9.5, 10, 11, 12] cm
G = 3.5 [4, 5, 5, 6, 6] cm
H = 13 [14.5, 14.5, 16.5, 16.5, 18] cm
I = 1.5 cm
J = 11 [12.5, 15, 17.5, 21.5, 24] cm
K = 3 [3, 3.5, 3.5, 4, 4] cm
L = 18 [20.5, 22.5, 26, 27.5, 32] cm



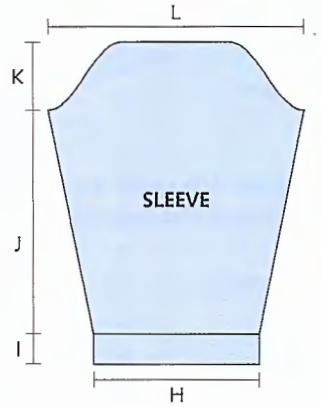
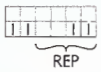


Chart 1

= Drop st and reform



Ns from HP to UWP. Keeping pattern correct, K 1 row. Dec 1 st at neck edge on next 2 rows, then foll 3 alt rows. 11 [12, 13, 14, 15, 16] sts rem. K 3 [5, 9, 9, 13, 13] rows. Cast off.

SLEEVES

Push 30 [34, 34, 38, 38, 42] Ns at centre of machine to WP.
Work as for Back from * to *.
Set RC at 000. Cont in garter st, K 6 rows.
Set RC at 000. Using MT, cont in patt from chart throughout. K 2 rows. Shape sides by inc 1 st at each end of the next row and every foll 5th row until there are 42 [48, 52, 60, 64, 74] sts. K 10 [10, 9, 7, 11, 4] rows. RC shows 38 [43, 52, 60, 74, 82].

SHAPE TOP

Cast off 2 [2, 3, 3, 4, 4] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 32 [38, 38, 46, 46, 56] sts rem. K 1 row. Cast off 10 [11, 11, 14, 14, 16] sts at beg of next 2 rows. Cast off rem 12 [16, 16, 18, 18, 24] sts.

NECKBAND

Join right shoulder seam. Push 45 [53, 65, 69, 77, 81] Ns to WP. With carriage at right and wrong side facing, pick up 18 [20, 22, 24, 26, 28] sts across back neck, 11 [13, 17, 17, 19, 19] sts down right side of front neck, 8 [10, 12, 14, 16, 18] sts across front neck and 8 [10, 14, 14, 16, 16] sts up left side of front neck and place on to Ns. Unravel WY. Using MT-1 and MY, cont in garter st. K 5 rows. Using MT+4, K 1 row. Cast off with latch tool.

BACK SHOULDER BAND

Push 13 [14, 15, 16, 17, 18] Ns to WP. With carriage at right and wrong side facing, pick up 10 [11, 12, 13, 14, 15] sts from shoulder and 3 sts from edge of neckband and place on to Ns. Using MT-1 and MY, cont in garter st. K 5 rows. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT SHOULDER BAND

Push 13 [14, 15, 16, 17, 18] Ns to WP. With carriage at right and wrong side facing, pick up 3 sts from edge of neckband and 10 [11, 12, 13, 14, 15] sts from shoulder and place on to Ns. Using MT-1 and MY, cont in garter st. K 2 rows. Counting from the right edge, make buttonholes by transferring the 4th and every foll 4th [4th, 5th, 5th, 5th, 6th] st on to adjacent N at right. Leave empty Ns in WP. Cont in garter st, K 3 rows. Using MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended.

MAKING UP

Sew on and fasten buttons. Join side edges of shoulder bands together at armhole edge. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and front matching shaping. Join side and sleeve seams, taking half stitch into seams. ■

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FOR ALL YOUR MACHINE KNITTING NEEDS

We are The Champions

You may remember that some months ago we told you about the competition organised by the Guild of Machine Knitters. It was open to all machine knitters and everyone was invited to take part.

The Guild hoped that the competition would help to spread ideas and enthusiasm and you weren't asked to re-invent the wheel. The Guild recognizes that we have many wonderful knitters who don't consider themselves able to work without a pattern. So, you could adapt a favourite pattern or just personalise it by adding something a little different such as another stitch pattern or adding a collar or button band. Entries were judged on creativity and execution, presentation and eye-appeal, suitability of yarn for design, choice of techniques plus tension and finish. Judging has now taken place and here's the list of winners, with a brief description of their items.

Overall Winner of the Creative Cup

This went to Hazel Green. Her white mohair bedspread, which was knitted on a chunky machine, was really beautiful and Elaine feels that the photo does not do it justice. Hazel combined cables and other knitting techniques and decorated the panels with beadwork plus cut flowers that had been knitted on a fine gauge machine. The bedspread was trimmed with tuck stitch fringes. It was also interlined and had a silk lining.

The Fiskerton Cup

This was awarded for the adult category and went to Christa Rimington. She used a Brother 940 machine to weave a fabric made from Uppingham 1-ply brushed acrylic and Stylecraft Eskimo for the weaving yarn. Christa then used cut and sew to make the jacket.

Highly Commended were Judith Cutler and Janice Engall.

The Guild of Machine Knitters Award

This prize for the children's category went to Sarah Chilcott and her girl's top was knitted in Uppingham Filigree. The work was taken off the machine to hang the cords that form the waves in the design. It was trimmed with crochet, buttons and beads.

Highly commended was Ann Baker.

The Silver Cup

This prize for a knitted item under 100 grams was awarded to Elaine Cater. The description of how it was done appeared MKM in July.

Highly commended was Iris Sherwood.

The Alison Lee Cup

This cup is awarded for the Open Category and went to Hazel Green for her mohair bedspread.

Highly commended were Ian and Margaret Jones for their delightful knitted computer. (We bet it doesn't crash too often!)

The Sherborne Vase

This prize is presented for a group or club entry and was awarded to Middlesex Machine Knitters (formerly Tyson's Knitting Club). Members of the club felted different bits of wool and mohair. One of the members had a picture of a stained glass window photographed by her husband and another member simplified the picture then scanned it to make a larger version as a template. Club members next cut out bits for the background and stitched them on to a piece of calico with a sewing machine using faggot stitch. The ship's sails were stitched on to black fabric and cut round the edges to make them look like the lead work. The faggot stitching was covered with a thin cord pressed flat and glued in place. It took two meetings and quite a bit of work at home to complete the project. You probably can't see it in the photo, but one of the members embroidered MKM on the hull of the ship.

Highly Commended was Halifax Knitting Club. ■

Christa Rimington - Adult Winner

Elaine Cater - 100g Winner

Sarah Chilcott - Child Winner

Hazel Green - Creativity Cup Winner

Middlesex MK - Sherborne Vase Winner

Iris Sherwood - 100g Highly Commended

Judith Cutler - Adult Highly Commended

Janice Engall - Adult Highly Commended

Ann Baker - Child Highly Commended

Halifax KC - Group Highly Commended

Ian & Margaret Jones - Open Highly Commended

Beryl Hartley - Members Choice

Dog Coats

Two original **MKM** designs

Golden Oldies

Many of you know that we have beagles and some of you know that I also work voluntarily for the charity Beagle Welfare. My 'doggy friends' at BW and MKM have asked if I'd come to the rescue with some dog coats, which can be knitted either by hand or machine.
Once the word got around that Beagle Welfare's Golden Oldies were feeling the chill, a coat for poodles and another for Greyhound Rescue was requested so, in all, there are six patterns:

1) 2x2 ribbed coat from 13¾ to 22 inches long
2) Miniature poodle coat 16 inches long
3) Double moss stitch coat from 13¾ to 17 inches long
4) Striped and plain stocking stitch coat from 16¾ to 19¾ inches
5) 1x1 ribbed coat 16¼ inches long
6) Tuck stitch coat from 13¾ to 25¾ long

The first two coats are in the July 2007 magazine, the third and fourth are in the August 2007 issue and here are the remaining two.

1x1 Ribbed Dog Coat

Pattern Information

HAND KNIT TENSION
50 stitches and 40 rows to 10 cm, 4 in measured over K 1, P 1 rib.

MACHINE KNIT TENSION
50 stitches and 44 rows to 10 cm, 4 in measured over 1x1 rib (tension dial setting approximately 4/4).

ABBREVIATIONS
For abbreviations, turn to page 62.

Hand Knit Instructions

BACK
Using 2.5 mm knitting needles and MC, cast on 92 sts. Work 1 row in K 1, P 1 rib. Inc 1 st at each end of the next row and every foll alt row until there are 118 sts. Change to A, inc 1 st at each end of every foll alt row until there are 140 sts. Change to MC, work 24 rows in rib. Change to B, work 22 rows in rib. Place a marker at each end of last row for leg openings. Change to MC, work 24 rows in rib. Change to A, work 22 rows in rib. Place a marker at each end of last row for leg openings. Change to MC, work 24 rows in rib. Leave sts on a spare needle.

FRONT
Using 2.5 mm knitting needles and A, cast on 42 sts. Work 46 rows K 1, P 1 rib. Place marker at each end of last row for leg openings. Work 46 rows rib. Place marker at each end of last row for leg openings. Work 24 rows in rib.

NECKBAND
Using MC, K across Front, dec 16 sts evenly, K across Back, dec 50 sts evenly. 116 sts. Work 18 rows in K 1, P 1 rib. Cast off in rib.

General Information

PATTERN RATING
* Easy to knit by hand or machine.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

MATERIALS
Any suitable 4-ply yarn
1 x 100 g ball in Main Colour (MC).
1 x 100 g ball in Contrast Colour (A).
1 x 50 g ball in Contrast Colour (B).
Pair 2.5 mm knitting needles for hand knit version.

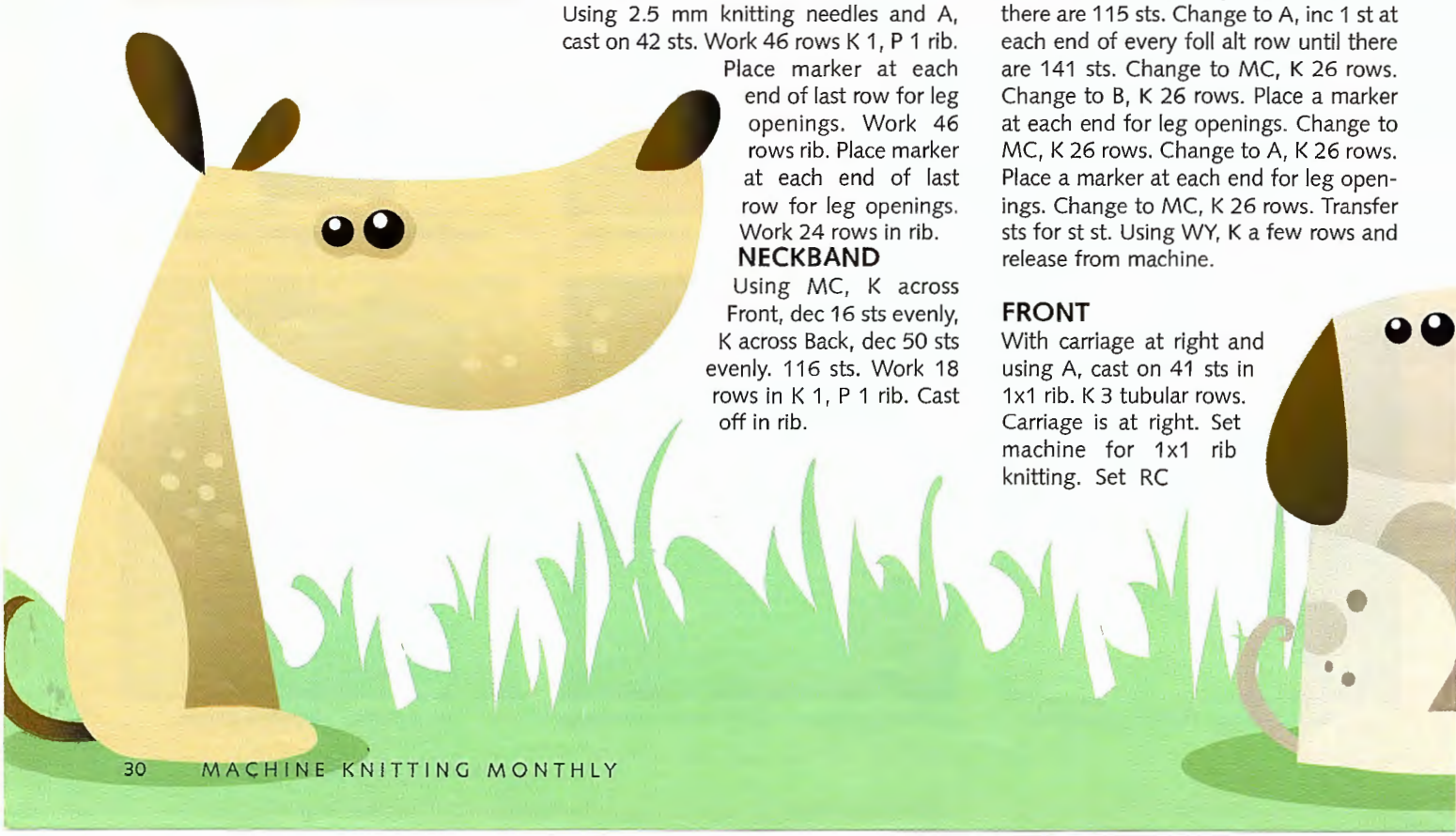
MEASUREMENTS
Length excluding collar 41 cm, 16¼ in.

MAKING UP
Join Back and Front together, matching leg opening markers. Join collar seam.

Machine Knit Instructions

BACK
With carriage at right and using MC, cast on 91 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 1 row. Inc 1 st at each end of the next row and every foll alt row until there are 115 sts. Change to A, inc 1 st at each end of every foll alt row until there are 141 sts. Change to MC, K 26 rows. Change to B, K 26 rows. Place a marker at each end for leg openings. Change to MC, K 26 rows. Change to A, K 26 rows. Place a marker at each end for leg openings. Change to MC, K 26 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

FRONT
With carriage at right and using A, cast on 41 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC



at 000. Using MT/MT, K 52 rows. Place a marker at each end for leg openings. K 52 rows. Place a marker at each end for leg openings. K 26 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

NECKBAND

With carriage at right and using MC, cast on 117 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT/MT, K 18 rows. Transfer sts for st st. With wrong side facing, pick up sts across Back dec 49 sts evenly and sts across front, dec 16 sts evenly and place on to Ns. Unravel WY. Using MT+2, K 1 row. Cast off.

MAKING UP

Join Back and Front tog matching leg opening markers. Join collar seam.

Tuck Stitch Dog Coat

Pattern Information

TENSION

24 stitches and 76 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) Knit side or purl side of knitting can be used as right side.
b) Before knitting, prepare any punch-cards or electronic sheets needed from the charts provided. Note that punch-card patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining. We used basic pattern 1.
c) On Silver Reed electronic machines, place pattern over centre 0. Press button 1 (right light on) and button 2 (left light on).
d) On Brother electronic machines, place pattern over centre 0.

BACK

Push 65 [79, 95, 109] Ns at centre of machine to WP with extra N at right. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Release card and cont in tuck st pattern. Set RC at 000. Using MY, K 38 [54, 68, 84] rows. Place a marker at each end. K 54 [62, 68, 76] rows. Place a marker at each end. K 92 [136, 184, 228] rows. RC shows 184 [252, 320, 388]. Adjust length at this stage, if required.

SHAPE BACK

Dec 1 st at each end of the next row and every foll alt row until 47 [53, 61, 67] sts rem, then on every row until 37 [43, 51, 57] sts rem. Cast off.

BACK COLLAR

Push 57 [65, 73, 81] Ns to WP. With wrong side facing, pick up 65 [79, 95, 109] sts below WY and place on to Ns dec evenly. Pull out nylon cord when work is completed.
* Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 36 rows. Cast off in rib *.

FRONT

Push 37 [41, 45, 51] Ns at centre of machine to WP with extra N at right. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Release card and cont in tuck st pattern. Set RC at 000. Using MY, K 38 [54, 68, 84] rows.

SHAPE LEG OPENINGS

Cast off 8 [9, 10, 11] sts at beg of next 2 rows. 21 [23, 25, 29] sts. K 52 [60, 66, 74] rows. Cast on 8 [9, 10, 11] sts at beg of next 2 rows. 37 [41, 45, 51] sts. K 28 [58, 90, 120] rows. Adjust length at this stage as on Back, if required. Cast off.

FRONT COLLAR

Push 37 [41, 45, 51] Ns to WP. With wrong side facing, pick up 37 [41, 45, 51] sts below WY and place on to Ns. Pull out the nylon cord when work is completed. Work as for Back Collar from * to *.

LEG EDGINGS

Join Back and Front tog from top of leg openings to cast off edge of collar.
Push 56 [64, 70, 78] Ns to WP. With wrong side facing, pick up 56 [64, 70, 78] sts evenly around leg opening and place on to Ns. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 3 rows. Cast off in rib

MAKING UP

Join side seams. Work one row of double crochet around back and cast off edge of front. ■

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.
If you don't have a ribber, work ribs in mock rib.

MATERIALS

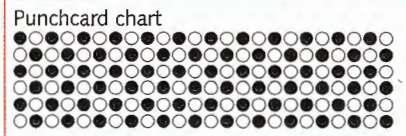
Any suitable 4-ply yarn
1 [1, 1, 1] x 500 g cone in Main Yarn (MY).
Crochet hook.

MEASUREMENTS

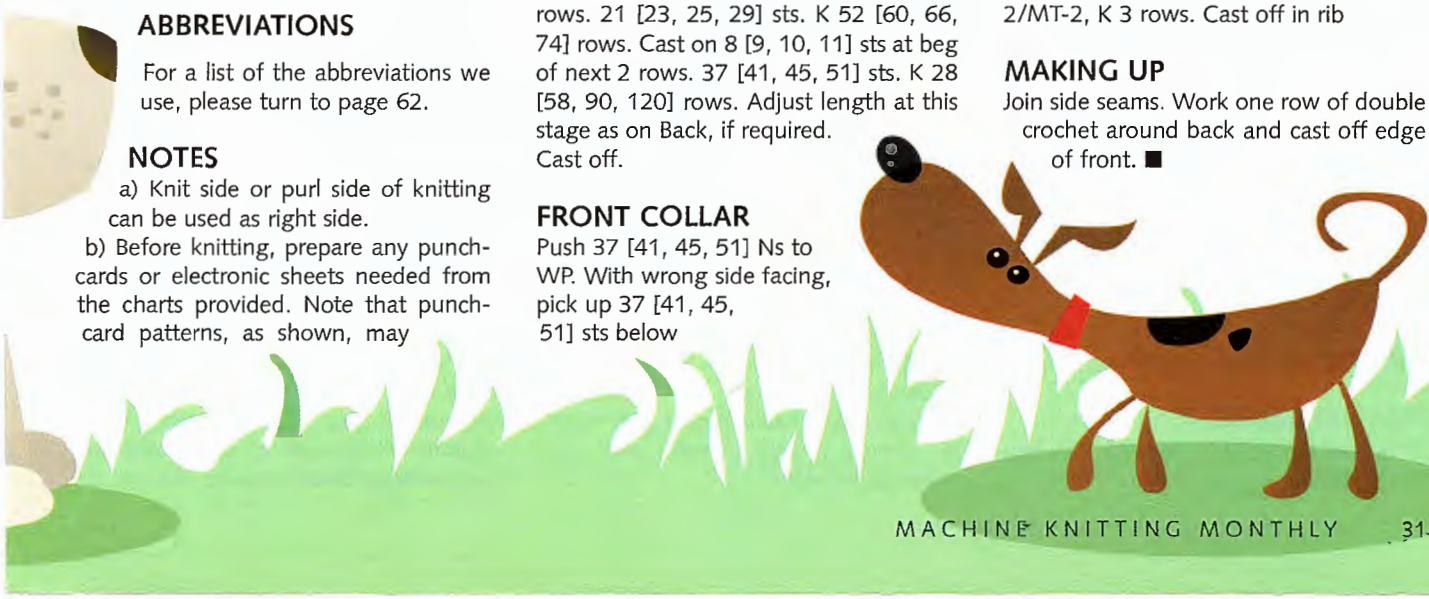
Length including collar 35 [45, 55, 65] cm, 13¾ [17¾, 22, 25¾] in (adjustable).
Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to all sizes.

Charts

Punchcard chart



Electronic chart



Cheryl

An original **Karabee** design

We're very fortunate to have Anne Baker's **Karabee** designs to feature in the magazine. Anne's designs are practical and popular.
This pattern is typical of the lovely ideas she has for women's wear, kiddies and men. As always, we thank Anne for her generosity in sharing her patterns with us and we know that this zipped top will be very popular.

Pattern Information

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 99 [109, 118] cm, 39 [43, 46½] in.
Length to shoulder excluding welt 40 cm, 15¾ in.
Sleeve seam excluding cuff 27 cm, 10¾ in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 36 rows to 10 cm, 4 in measured over garter stitch pattern 2 (tension dial setting approximately 10••).
For perfect results, please check your tension carefully.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage. We used a Brother 950i.

MATERIALS

Any suitable DK Yarn
To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 99 [109, 118] cm, 39 [43, 46½] in.
Length to shoulder excluding welt 40 cm, 15¾ in.
Sleeve seam excluding cuff 27 cm, 10¾ in.

Instructions are written for first size, larger sizes follow in brackets. If one figure is given, it applies to all sizes.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used side of knitting facing you as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining.
c) Electronic machines. Place pattern over centre 0.
D) Punchcard machines. Insert card upside down for sleeves.

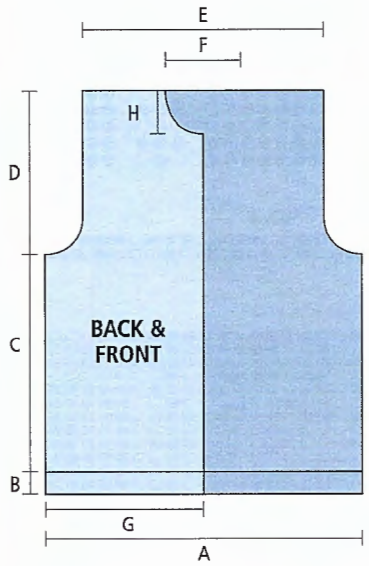
Knitting Instructions

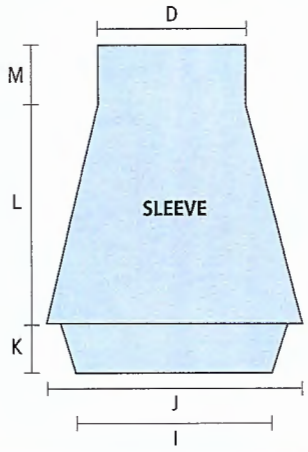
BACK

Push 126 [138, 150] Ns at centre of machine to WP.
* Using main carriage, MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Using MY, e-wrap from right to left over these sts, knitting the e-wrapped st through the nylon cord st as you go along the row. Using MT-2••, K 1

Diagrams

A = 50 [55, 60] cm
B = cm
C = 14 cm
D = 26 cm
E = 36 [40.5, 45.5] cm
F = 16.5 [17.5, 17.5] cm
G = 25 [27.5, 30] cm
H = 10 cm
I = 44 cm
J = 58 cm
K = 6 cm
L = 27 cm
M = 13 cm





row. Change to the garter carriage. Insert card for Garter Stitch Pattern 1 and set card on first row. Program pattern. Release card. Set RC at 000. Using MT-3, work 20 rows. Using MT-2, work 20 rows. Using MT-1, work 20 rows. RC shows 60. Insert card for Garter Stitch Pattern 2 and set card on first row. Program pattern. Release card. Set RC at 000. Using MT, work 50 rows *.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Work 1 row. Dec 1 st at each end of the next row and every foll alt row until 90 [102, 114] sts rem.

Work 72 rows. RC shows 144. Change to the main carriage. Set carriage to hold. Using a length of MY, cast off centre 42 [44, 44] sts. Push 24 [29, 35] Ns at left to HP. Using MT and WY, K a few rows in st st over rem 24 [29, 35] Ns and release from machine. Push 24 [29, 35] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 63 [69, 75] Ns at left of centre 0 to WP.
Work as for Back from * to *.

SHAPE ARMHOLE

Work 1 row. Carriage is at left. Cast off 8 sts at beg of next row. Work 1 row. Dec 1 st at armhole edge of the next row and every foll alt row until 45 [51, 57] sts rem. Work 36 rows. RC shows 108.

SHAPE NECK

Cast off 5 [6, 6] sts at beg of the next row. Work 1 row. Cast off 3 sts at beg of the next row and foll alt row. Work 1 row. Cast off 2 sts at beg of the next row and foll 2 alt rows. Work 1 row. Dec 1 st at beg of the next row and every foll alt row until 24 [29, 35] sts rem. Work 17 rows. RC shows 144. With wrong side of Back facing, replace sts from right back shoulder on to corresponding Ns. Change to the main carriage. Using MT and MY, K 1 row. Cast off.

LEFT FRONT

Push 63 [69, 75] Ns at right of centre 0 to WP.
Work as for Back from * to *.

SHAPE ARMHOLE

Cast off 8 sts at beg of next row. Work 2 rows. Dec 1 st at armhole edge of the next row and every foll alt row until 45 [51, 57] sts rem. Work 37 rows. RC shows 109.

SHAPE NECK

Cast off 5 [6, 6] sts at beg of the next row. Work 1 row. Cast off 3 sts at beg of the next row and foll alt row. Work 1 row. Cast off 2 sts at beg of the next row and foll 2 alt rows. Work 1 row. Dec 1 st at beg of the next row and every foll alt row until 24 [29, 35] sts rem. Work 16 rows. RC shows 144. With wrong side of Back facing, replace sts from left back shoulder on to corresponding Ns. Change to the main carriage. Using MT and MY, K 1 row. Cast off.

SLEEVES

Push 110 Ns at centre of machine to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Change to the garter carriage. Insert card for Garter Stitch Pattern 2 and program machine to knit pattern upside down. Release card. Set RC at 000. Using MT, work 2 rows. Inc 1 st (by taking the heel of the end st and placing it on the next empty N) at each end of the next row and every foll alt row until there are 130 sts. Work 1 row. RC shows 22. Cast on 8 sts at beg of the next 2 rows (cast on in WY over these 8 Ns and K a few rows by hand, e-wrap in MY, pulling the st through the WY st. This makes it easier for the garter carriage to knit the cast on sts). 146 sts. Set RC at 000. Work 4 rows. Dec 2 sts at each end of the next row and every foll 6th row until 122 sts rem. Work 5 rows. Dec 2 sts at each end of the next row and every foll 4th row until 66 sts rem. Work 3 rows. RC shows 96.
Insert card for Garter Stitch Pattern 1 and set card on first row. Program pattern. Release card. Set RC at 000. Using MT, work 15 rows. Using MT-1, work 15 rows. Using MT-2, work 15 rows. Using MT-3, work 15 rows. RC shows 60. Using main carriage and MT, K 1 row. Cast off with a latch tool.

NECKBAND

Place neckline to machine to estimate number of sts required, do not stretch as the neckband needs to fit snug.
Push required Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Using MY, e-wrap from right to left over these sts, knitting the e-wrapped st through the nylon cord st as you go along the row. K 1 row. Change to the garter carriage. Insert card for Garter Stitch Pattern 1 and set card on first row. Program pattern. Release card. Set RC at 000. Using MT-3, work 20 rows. Using MT-2, work 20 rows. Using MT-1, work 20 rows. RC shows 60. Using main carriage and MT, K 1 row. With wrong side facing, pick up sts around neck edge and place on to Ns. K 1 row. Cast off with a latch tool.

FRONT BANDS

Place front edge to machine to estimate number of sts required.
Push required Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Using MT-1 and MY, K 6 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Using MT, K 1 row. With wrong side facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off loosely.

JOIN SLEEVES TO ARMHOLES

Push 110 Ns at centre of machine to

34 →

33 WP. With right side facing, pick up armhole edge and place on to Ns with shoulder seam at centre 0 (omitting shaping). With wrong side of sleeve facing, replace sts from top of sleeve on to corresponding Ns. Using main carriage, MT and MY, K 1 row. Cast off loosely.

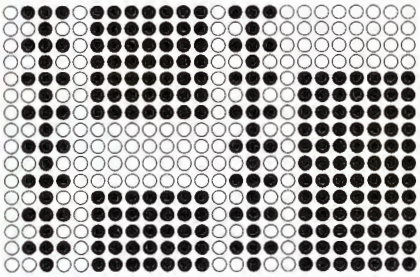
MAKING UP

Using mattress or back stitch, join shaped edges of sleeves to armholes. Join side and sleeve seams. Sew zip fastener in position, using front border to cover teeth of zip.
Cover with a wet cloth and leave to dry. ■

Charts

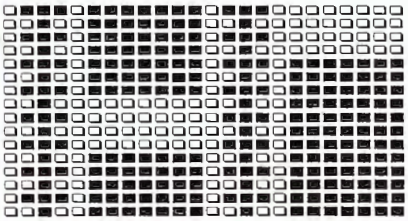
Punchcard Chart 1

Punchcard Chart 2



Electronic Chart 1

Electronic Chart 2



Machine Knitting Live!

BOURNEMOUTH
Saturday 3rd March 2007
10.00 am - 4.00 pm
Bournemouth School for Girls
Castle Gate Close, Castle Lane West, Bournemouth

CROYDON
Saturday 21st July 2007
10.00 am to 4.00 pm
John Ruskin College, Selsdon Park Road, Selsdon

BURY
Sunday 7th October 2007
10.00 am - 4.00 pm
Castle Leisure Centre, Bolton Street, Bury

Machine Knitting Monthly is again organising Machine Knitting LIVE! Exhibitions in 2007

Enjoy a day out at a premier event for machine knitters in your part of the country. From 10.00 am to 4.00 pm exhibitors will set out their wares to tempt you. There will be lots to see and do - pick up hints, tips and advice. Meet old friends and stock up on goods at special show prices.

Why come to Machine Knitting LIVE!?

Because it's an 'all knitting' show with top exhibitors, yarns, patterns, books, machines and lots of accessories. We include a fashion show with garments from exhibitors and designers plus some wonderful club designs specially made for the show. There are also optional lectures with presentations throughout the day by designers.

Entry on the day for everyone will be £5.00; advance tickets cost £4.00. A full list of exhibitors, timetable and subjects of the talks will be included in the magazine nearer the time. Refreshments will be available and there are large, free car parks. Please join us if you can and remember that we don't want the machine knitting shows to follow local shops into obscurity for lack of support. For tickets, please send a stamped addressed envelope together with a cheque or PO payable to Acorn Publishing to:-

Machine Knitting LIVE!
PO Box 1479, MAIDENHEAD, Berkshire SL6 8YX ☎ 01628-783080

Please make cheques payable to Acorn Publishing and we can also accept payment by card. All we need is the card number and expiry date, plus issue number or 'date first issued' if you'd like to pay by Switch/Maestro. You can also buy tickets on-line at **www.machineknittingmonthly.net** with PayPal.

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Sitting Pretty

Two original King Cole designs

General Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for chunky machines.

MATERIALS
SWEATER
King Cole Sprinkles
2 [2, 3, 3, 4, 5] x 50 g balls in Main Colour (MC).
King Cole Chunky
1 [1, 1, 1, 1, 1] x 100 g ball in Contrast Colour (C).
1 button.
Matching sewing thread.
Pair 6 mm knitting needles.

GILET
King Cole Sprinkles
1 [1, 2, 2, 2, 3] x 50 g balls in Main Colour (MC).
King Cole Chunky
1 [1, 1, 1, 1, 1] x 100 g ball in Contrast Colour (C).
3 [3, 4, 4, 5, 5] buttons.
Matching sewing thread. 2 safety pins.
Pair 6 mm knitting needles.
For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

NOTES
a) We used knit side of knitting as right side of garments.
b) The original King Cole hand knit version is Pattern 2860.

GARTER STITCH
K 2 rows. Drop every stitch one row down and reform.

Pattern Information

MEASUREMENTS
To fit premature [new born, 0-3, 3-6, 6-12, 12-18 months].
To fit chest 31 [36, 41, 46, 51, 56] cm, 12 [14, 16, 18, 20, 22] in.
Actual size 40 [43, 47, 54, 58, 62] cm, 15¾ [17, 18½, 21¼, 23, 24½] in.
Length to shoulder 19.5 [23, 25, 29, 31.5, 34.5] cm, 7¾ [9¼, 10, 11½, 12½, 13¾] in.
Sleeve seam 12.5 [15, 17.5, 20.5, 23, 25.5] cm, 5 [6, 7, 8¼, 9¼, 10¼] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
11 stitches and 24 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 9). Before measuring length, stretch fabric to correct width.
For perfect results, please check your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 62.

ADDITIONAL ABBREVIATIONS
yfwd = yarn forward

Knitting Instructions

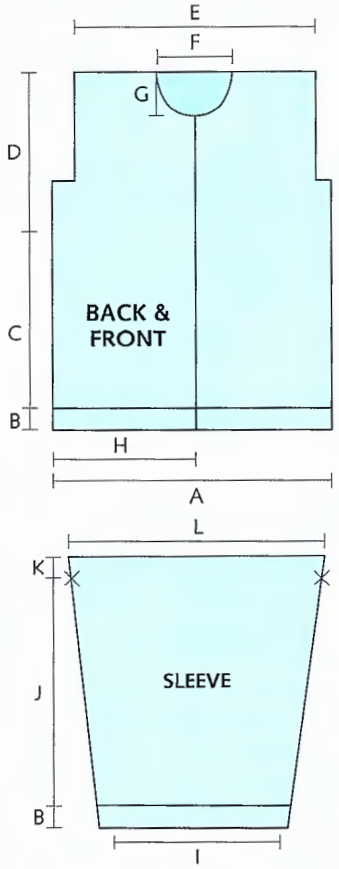
Sweater

BACK
Push 27 [29, 31, 37, 39, 41] Ns to WP.
* Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and C, make a loop and place loop behind latch.
With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP. Set RC at 000. Cont in garter st. K 4 [4, 6, 6, 6, 8] rows. Cont in st st. Using WY, K a few rows and release from the machine *.
Push 23 [25, 27, 31, 33, 35] Ns to WP. With carriage at right [left, left, right, right, right] and P side of WY facing, replace sts on to Ns, dec evenly. Unravel WY. Set RC at 000. Using MC, K 23 [30, 32, 37, 41, 43] rows.

SHAPE ARMHOLES
Set RC at 000. Cast off 2 [2, 2, 3, 4, 5] sts very loosely at beg of next 2 rows. 19 [21, 23, 25, 25, 25] sts **.
K 18 [20, 22, 26, 28, 32] rows. RC shows 20 [22, 24, 28, 30, 34].

Diagrams

A = 20.5 [22.5, 24.5, 28, 30, 31.5] cm
B = 1.5 [1.5, 2, 2, 2, 2.5] cm
C = 9.5 [12.5, 13, 15.5, 17, 18] cm
D = 8.5 [9, 10, 11.5, 12.5, 14] cm
E = 17 [19, 20.5, 22.5, 22.5, 22.5] cm
F = 8 [8, 10, 11.5, 11.5, 11.5] cm
G = 4 [4, 4, 5, 5, 5.5] cm
H = 10 [10.5, 11.5, 12.5, 13.5, 14.5] cm
I = 11.5 [13.5, 13.5, 15, 15, 17] cm
J = 11 [13.5, 15.5, 18.5, 21, 23] cm
K = 1.5 [1.5, 1.5, 2.5, 3.25, 4] cm
L = 17 [19, 20.5, 22.5, 24.5, 28] cm



SHAPE SHOULDERS

Set carriage to hold. Push 5 [6, 6, 6, 6, 6] Ns at right to HP. Cast off 5 [6, 6, 6, 6, 6] sts very loosely at beg of next row. Push 5 [6, 6, 6, 6, 6] Ns at right from HP to UWP and cast off very loosely. Using WY, K a few rows over rem 9 [9, 11, 13, 13, 13] sts and release from machine.

FRONT

Work as for Back to **.
K 8 [10, 12, 14, 16, 18] rows. 10 [10, 10, 12, 12, 14] rows less have been worked to shoulder than on Back.

SHAPE NECK

Using nylon cord, K 12 [13, 14, 15, 15, 15] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of the next 1 [1, 2, 3, 3, 3] rows, then foll alt row. 5 [6, 6, 6, 6, 6] sts rem. K 6 [6, 5, 6, 6, 8] rows. Cast off very loosely. With carriage at left, unravel nylon cord over 5 Ns at left, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem 7 [8, 9, 10, 10, 10] Ns bringing Ns back to WP. Finish to correspond with first side reversing shaping.

SLEEVES

Push 15 [18, 18, 20, 23, 23] Ns to WP. Work as for Back from * to *.
Push 13 [15, 15, 17, 17, 19] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns, dec evenly. Unravel WY. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of the next row and every foll 6th [8th, 8th, 8th, 8th, 8th] row until there are 19 [21, 23, 25, 27, 31] sts. K 12 [14, 11, 18, 16, 13] rows. RC shows 27 [33, 38, 45, 51, 56]. Place a marker at each end. K 4 [4, 4, 6, 8, 10] rows. Cast off very loosely.

NECKBAND

Using matching sewing thread, join right shoulder seam.
With 6 mm knitting needles and right side facing, rejoin C and pick up and K 5 [5, 7, 9, 9, 9] sts evenly down left side of front neck, 5 sts at centre front neck, 5 [5, 7, 9, 9, 9] sts evenly up right front neck, 9 [9, 11, 13, 13, 13] sts across back neck, then cast on 4 sts for underlay. 28 [28, 34, 40, 40, 40] sts. Work 1 [1, 3, 3, 3, 5] rows in garter st.
Next Row (Buttonhole Row): K 2, yfwd, K 2 tog, K to end.
K 2 rows. Cast off loosely knitwise.

MAKING UP

Using matching sewing thread, join left shoulder seam. Sew underlay neatly to wrong side. Place centre of sleeve tops to shoulder seams, then sew cast off edge of sleeves evenly to back and front. Sew rows above markers on sleeves to cast off stitches on back and front. Taking half a stitch into seams, join side and sleeve seams. Sew on button.

Gilet

BACK

Work as for Back of Sweater.

LEFT FRONT

Push 13 [14, 15, 16, 18, 19] Ns to WP. Work as for Back from * to *.
Push 11 [12, 13, 14, 15, 16] Ns to WP. With carriage at right [left, left, right, right, right] and P side of WY facing, replace sts on to Ns, dec evenly. Unravel WY. Set RC at 000. Using MC, K 23 [30, 32, 37, 41, 43] rows.

SHAPE ARMHOLE

Set RC at 000. Cast off 2 [2, 2, 3, 4, 5] sts very loosely at beg of next row. 9 [10, 11, 11, 11, 11] sts. K 9 [11, 13, 15, 17, 19] rows.

SHAPE NECK

Slip 2 [2, 2, 1, 1, 1] sts at right on to a safety pin. K 1 row. Dec 1 st at neck edge on next 1 [1, 2, 3, 3, 3] rows, then foll alt row. 5 [6, 6, 6, 6, 6] sts. K 6 [6, 5, 6, 6, 8] rows. Cast off very loosely.

RIGHT FRONT

Work as for Left Front reversing cast on and shaping by reading left for right and right for left.

NECKBAND

Using matching sewing thread, join shoulder seams. With 6 mm knitting needles and right side facing, rejoin C and pick up and K 2 [2, 2, 1, 1, 1] sts from safety pin on right front neck, 5 [5, 7, 9, 9, 9] sts up right front neck, 9 [9, 11, 13, 13, 13] sts across back neck, 5 [5, 7, 9, 9, 9] sts down left front neck and 2 [2, 2, 1, 1, 1] sts from safety pin on left front neck. 23 [23, 29, 33, 33, 33] sts. Work 4 [4, 4, 4, 4, 6] rows in garter st. Cast off loosely knitwise.

BUTTON BAND

(Left for a Girl, Right for a Boy)
With 6 mm knitting needles and right side facing, rejoin C and pick up and K 23 [27, 31, 35, 38, 42] sts evenly from front edge between cast on edge and top of neckband *. Work 4 [4, 4, 6, 6, 6] rows in garter st. Cast off loosely knitwise.

BUTTONHOLE BAND

(Right for a Girl, Left for a Boy)
Work as for Button Band to *.
Work 1 [1, 1, 3, 3, 3] rows in garter st.
Next Row (Buttonhole Row): K 3 [3, 3, 3, 2, 2], yfwd, K 2 tog, (K 6 [8, 6, 7, 6, 7], yfwd, K 2 tog) 2 [2, 3, 3, 4, 4] times, K 2 [2, 2, 3, 2, 2].
K 2 rows. Cast off loosely knitwise.

ARMHOLE BANDS

With 6 mm knitting needles and right side facing, rejoin C and pick up and K 23 [25, 28, 31, 34, 37] sts evenly from straight edge of armhole. Work 4 rows in garter st. Cast off very loosely.

MAKING UP

With matching sewing thread, and taking half a stitch into seams, join side seams. Sew side edges of armhole bands to cast off stitches on back and fronts. Sew on buttons. ■

Clubline

Raise your Glasses

We're all interested in your fund-raising, fashion shows and special events - so don't keep the news to yourselves! Write to Clubline at the address on page 3 or e-mail us at mail@machineknittingmonthly.net.

HERE'S TO THE NEXT 10 YEARS

Suzette Williams is Regional Officer for Worcestershire & Herefordshire for the Guild of Machine Knitters and she's written to tell us about the **Timberdine Club.**

Dear Anne
I thought I would tell you about our club which was ten years old this month and we celebrated in style, as you can probably see from the attached photos. We decided we should show some of our garments we had made in the past, which was very interesting. There were patterns from Kate Arklay, Ann Brown and Sue Booth garments plus many more from our own patterns, MKM and MKN magazines. Needless to say, we couldn't remember what the yarn was or where it came from in some cases!

We have had a very successful club over the past ten years, with plenty of speakers and projects to do. Although our membership has fallen slightly during the past few years, we still have 15 regular members. We are hoping to have several speakers next year, starting off with Iris Bishop and Beryl Jarvis - if they can fit us in! We have collected and given donations to various charities over the years and this year we are knitting little cardigans for the premature baby unit at Worcester Royal Hospital.

We meet on the second Monday of each month at Timberdine Home for the Elderly in Timberdine Close, Worcester from 7.30 pm to 10.00 pm and anyone interested in coming along to join us is very welcome. The contact numbers for further information are:
Linda Sandles on 01684-593344
Jane Garrod on 01905-774177
Suzette Williams on 01905-774579.
Here's to the next ten years!
Best wishes from Suzette Williams
Regional Officer
Worcestershire & Herefordshire
Guild of Machine Knitters

TEXTILE GUILDS EXHIBITION

There's to be another exhibition at the Ulster Folk and Transport Museum in Northern Ireland and here are the details.

The venue is the Ulster Folk and Transport Museum in Cultra, Holywood, Co. Down from Saturday 27th October 2007 to Sunday 11th November 2007. It's an exhibition by the Textile Guilds displaying a selection of contemporary and traditional skills including patchwork, embroidery, lace, machine knitting, spinning, weaving and natural dyeing. The exhibition can be viewed in the Museum's Folk Gallery at the following times:
Monday to Friday from 10.00 am to 4.00 pm
Saturday from 10.00 am to 5.00 pm
Sunday from 11.00 am to 5.00 pm

Admission to the museum is £5.50 and for further information you should contact Heather Irwin on 02890-486054.

CHANGING TIMES

Maureen Thom and Ann Bergman have written to tell us about recent changes at their club and Maureen writes:

Dear Anne
This year our club has changed venue and also its name. So what was once the **Woking Machine Knitting Club** is now the **Horsell Hand & Machine Knitting Circle.** We meet on the second Tuesday of each month from 7.30 pm to 10.00 pm at the Horsell Parish Institute in High Street, Horsell.

During the past year we all have contributed to projects and made 24-inch square blankets and tiny caps for prema-

ture babies at the local hospital and also presented several crochet blankets to a home of rest. All were greatly appreciated. Our annual programme usually includes one or two speakers who demonstrate and speak about subjects to help our club members in their craft. We also have workshops where we take turns to demonstrate on the club machine and encourage each member to tackle a method such as knit weave, so that we can become more proficient.

Club membership has shrunk this year for a number of reasons such as people giving up knitting or moving home. We therefore would welcome any newcomers who maybe interested in knitting, either by hand or machine. We also welcome anyone interested in associated crafts such as crochet and felting and the current contacts are:
Chairwoman
Maureen Thom on 01932-248029
Treasurer
Ann Bergman on 01483-225122
Thanks for a great magazine.
Yours sincerely
Maureen Thom and Ann Bergman

CALLING MACCLESFIELD

Monica Ellsmore has recently returned to machine knitting and asks about knitting clubs in Macclesfield or Stockport and writes:

Dear Anne
I have very recently returned to machine knitting after a break of about 15 years so I'm having to start right back at the beginning with how to cast on! I have ordered the Ann Kite tutorial videos and what a tremendous bargain they are at the moment. I used the beginners one many years ago and found it a great help. Could you please let me know if you know of any clubs in the Macclesfield or Stockport areas. I am so glad that the magazine has managed to keep going for all these years and also so pleased to note that you are on the mend after your operation.
Kind regards
Monica Ellsmore
Macclesfield

Thanks for writing Monica and at the last update, the Breakaway MKC meets on the first Wednesday of the month from 7.30 to 10.00 pm at the Friends Meeting House in Great King Street. Contact Mary Tierney on 01625-420780 for more information. The Romiley Knitting Club meets on the first and third Wednesday (except Aug) from 7.30 to 9.30 pm at the Romiley Community Centre at the Forum Building in Compstall Road, Romiley and your contact is Alma Gregory on 0161-430 5415. You're also not very far away from Metropolitan and you could do no better than take a trip to Nantwich. As someone returning to machine knitting, you'll find lots of help and encouragement, spares and accessories plus tuition and a friendly club not far away. Here are more details.

MASTERKNIT KNITTING CLUB

The club meets at Metropolitan once a month on a Saturday afternoon. On these occasions there's always a topic arranged in advance and sometimes a Guest Speaker attends to speak on a subject relating to machine knitting. It's also an opportunity to meet other machine knitters and discuss knitting topics in a relaxed atmosphere. Visitors are always welcome. There's also a separate club for owners of DesignaKnit so if anyone in the area is struggling with the DesignaKnit programme, why not join like-minded people for an entertaining afternoon with some shared instruction? It really is as easy as ABC. The club meets on Saturdays at 2.30 pm and the remaining 2007 dates are September 1st, October 6th, November 10th and December 15th. For further information, please contact Carol Hocknell and here are the address details:
Metropolitan
The Pinfold, Poole
Nantwich
Cheshire CW5 6AL
Tel: 01270-628414
(24-hour answer phone)
Fax: 01270-610038
E-mail:
metromachineknit@btconnect.com

A HUGE THANK YOU

Julie Brooks has written to ask us to pass on her thanks to all the staff at Metropolitan for a job well done and she writes:

Dear Anne
I just thought that I should e-mail you to ask if you can print a thank you to Metropolitan. I have had a few problems with accessories for my KH900 knitting machine and every time I have not had any instructions to help solve the problem. I have rung up Metropolitan and the staff who have answered the phone have been very, very helpful. Also, if they have not been able to help me they have put me through to someone who could assist. I think that in this day and age (sadly) not enough people are prepared to thank someone who helps them out, so as I said I would like to thank the staff at this company for all their very much appreciated help. I would also like to thank you Anne for printing the phone numbers and addresses of places like Metropolitan who help people like me. When we run into problems we often do not know who to contact for the help that is needed to solve them so, yet again I thank both yourselves and Metropolitan.
Best wishes from
Julie Brooks, Great Yarmouth, Norfolk ■

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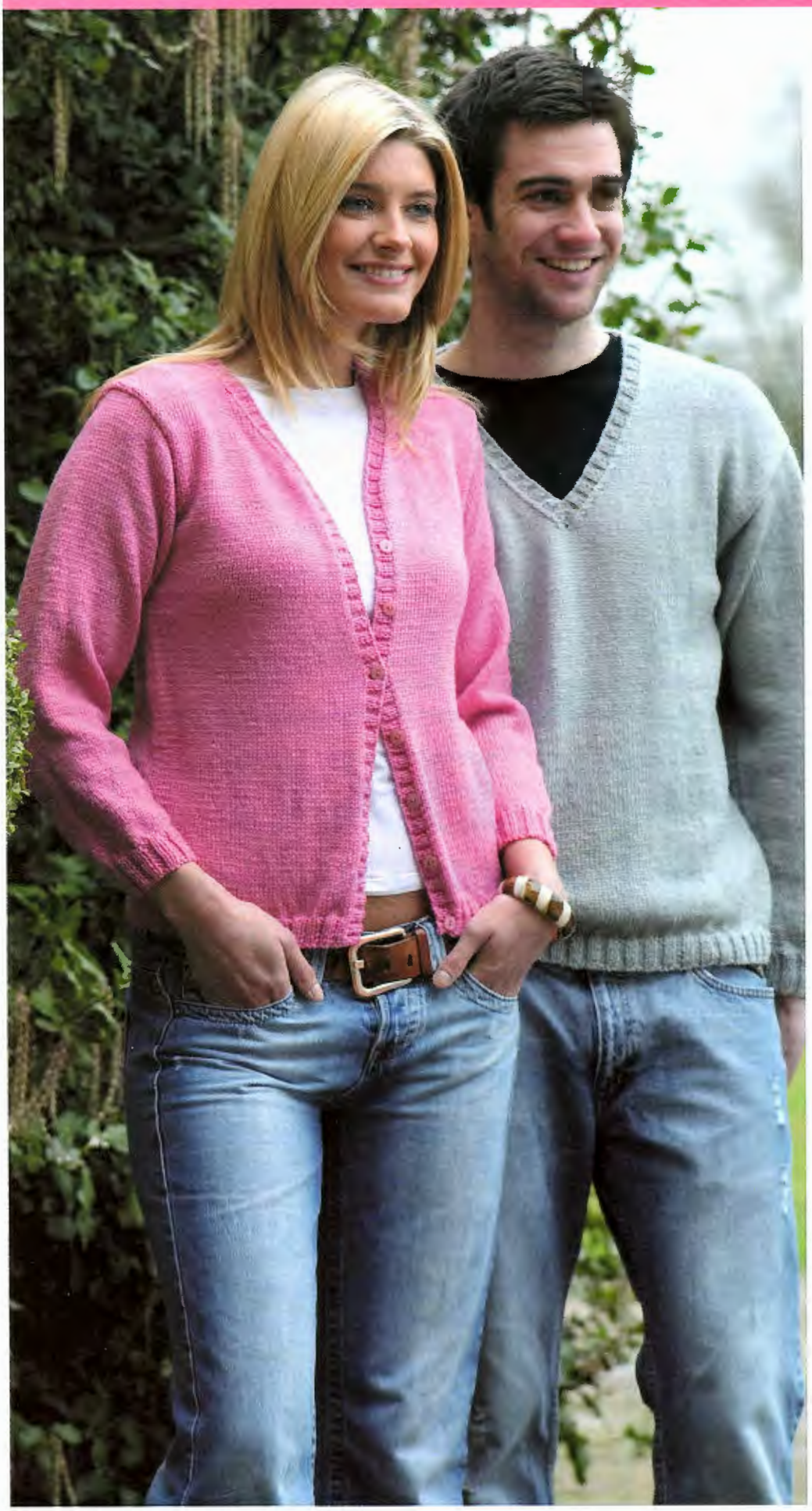
Twosome

An original King Cole design



General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for double knitting machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Any King Cole DK
(We used King Cole Anti-Tickle DK.)
10 [11, 13, 15, 16, 17, 17] x 50 g balls in Main Yarn (MY).
Pair 3¼ mm knitting needles.
7 buttons for cardigan.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535 -50230

In response to readers' requests, this modern classic is written for both DK and 4-ply. Here's the DK version and, as the pattern takes up quite a lot of space, the 4-ply version will be in the October issue.

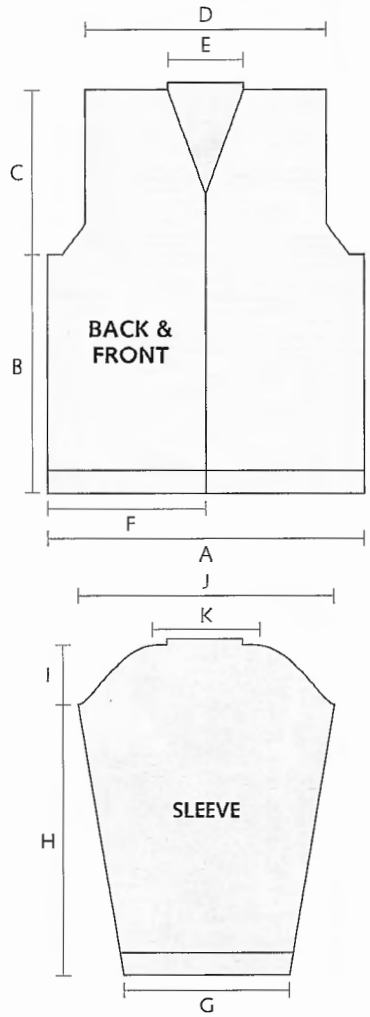
Pattern Information

MEASUREMENTS
To fit bust or chest 87 [92, 97, 102, 107, 112, 117] cm, 34 [36, 38, 40, 42, 44, 46] in.
Actual size approximately 91.5 [95, 106, 110, 117, 120.5, 124.5] cm, 36 [37½, 41¾, 43½, 46, 47½, 49] in.
Length to shoulder 58.5 [59.5, 66, 66.5, 68.5, 68.5, 71.5] cm, 23 [23½, 26, 26¼, 27, 27, 28¼] in.
Sleeve seam 44.5 [47, 48, 48, 49.5, 49.5, 51] cm, 17½ [18½, 19, 19, 19½, 19½, 20¼] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
22 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
For perfect results, please check your tension carefully.

Diagrams

A = 46.25 [48, 53.5, 55.25, 59, 60.75, 62.5] cm
B = 37.5 [37.5, 40, 40.5, 41, 40.5, 42.5] cm
C = 21 [22, 26, 26, 27.5, 28, 29] cm
D = 37.25 [40.75, 45.25, 46.25, 48, 49, 50] cm
E = 15.25 [16.25, 17.25, 18, 19, 19, 19] cm
F = 22.25 [23, 25.75, 26.75, 28.5, 29.5, 30.25] cm
G = 27.5 [27.5, 29.5, 29.5, 32.25, 32.25, 34] cm
H = 44.5 [47, 48, 48, 49.5, 49.5, 51] cm
I = 5.25 [3.75, 3.75, 3.75, 4.5, 5.25, 5.25] cm
J = 41.25 [45, 53, 54, 56.75, 57.5, 60.25] cm
K = 32.25 [37.5, 45, 45, 45.75, 45.75, 47.5] cm



ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

ADDITIONAL ABBREVIATIONS

Yfwd = yarn forward
Yrn = yarn round needle
Sl = slip
Psso = pass slipped stitch over
Tbs = through back of stitches

NOTES

a) We used knit side of knitting as right side of garments.
b) The original King Cole hand knit version is Pattern 2870.

Knitting Instructions

Cardigan

BACK

Push 102 [106, 118, 122, 130, 134, 138] Ns at centre of machine to WP.
* Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Using a transfer tool, push Ns to WP *.
Transfer sts for 2x2 rib as Needle Diagram 1. Set RC at 000. Using MT-1/MT-1, K 8 [10, 10, 10, 12, 12, 14] rows. Transfer sts for st st.
Set RC at 000. Using MT, K 98 [96, 102, 104, 104, 102, 106] rows.

SHAPE ARMHOLES

Cast off 4 [4, 5, 6, 7, 7, 8] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 82 [90, 100, 102, 106, 108, 110] sts rem **.
K 47 [53, 65, 65, 65, 65, 69] rows. RC shows 158 [158, 176, 178, 180, 180, 188].

SHAPE SHOULDERS

Set carriage to hold. Push 24 [27, 31, 31, 32, 33, 34] Ns at right to HP. Cast off 24 [27, 31, 31, 32, 33, 34] sts at beg of next row. Push 24 [27, 31, 31, 32, 33, 34] Ns at right from HP to UWP and cast off. Using WY, K a few rows over rem 34 [36, 38, 40, 42, 42, 42] sts and release from machine.

LEFT FRONT

Push 47 [51, 55, 59, 63, 63, 67] Ns to WP. Work as for Back from * to *.
Transfer sts for 2x2 rib as Needle Diagram 2. Set RC at 000. Using MT-1/MT-1, K 8 [10, 10, 10, 12, 12, 14] rows. Transfer sts for st st.

1ST, 3RD & 6TH SIZES

Inc 2 sts evenly by moving sts out.

ALL SIZES

49 [51, 57, 59, 63, 65, 67] sts. Set RC at 000. Using MT, K 98 [96, 102, 104, 104, 102, 106] rows.

SHAPE ARMHOLE

Cast off 4 [4, 5, 6, 7, 7, 8] sts at beg of next row, K 1 row. Dec 1 st at armhole edge of the next row and every foll alt row until 39 [43, 48, 49, 51, 52, 53] sts rem. Place a marker at right edge. K 3 rows.

SHAPE FRONT EDGE

Dec 1 st (1 st in) at right edge of the next row and every foll alt row until 28 [34, 42, 41, 42, 43, 45] sts rem, then on every foll 4th row until 24 [27, 31, 31, 32, 33, 34] sts rem. K 7 [5, 7, 7, 5, 5, 7] rows. RC shows 158 [158, 176, 178, 180, 180, 188]. Cast off.

RIGHT FRONT

Push 47 [51, 55, 59, 63, 63, 67] Ns to WP. Work as for Back from * to *.
Transfer sts for 2x2 rib as Needle Diagram 3. Set RC at 000. Using MT-1/MT-1, K 8 [10, 10, 10, 12, 12, 14] rows. Transfer sts for st st.

1ST, 3RD & 6TH SIZES

Inc 2 sts evenly by moving sts out.

ALL SIZES

49 [51, 57, 59, 63, 65, 67] sts. Set RC at 000. Using MT, K 99 [97, 103, 105, 105, 103, 107] rows.

SHAPE ARMHOLE

Cast off 4 [4, 5, 6, 7, 7, 8] sts at beg of next row. Dec 1 st at armhole edge of the next row and every foll alt row until 39 [43, 48, 49, 51, 52, 53] sts rem. Place a marker at left edge. K 3 rows.

SHAPE FRONT EDGE

Dec 1 st (1 st in) at left edge of the next row and every foll alt row until 28 [34, 42, 41, 42, 43, 45] sts rem, then on every foll 4th row until 24 [27, 31, 31, 32, 33, 34] sts rem. K 7 [5, 7, 7, 5, 5, 7] rows. RC shows 158 [158, 176, 178, 180, 180, 188]. Cast off.

SLEEVES

Push 50 [50, 54, 54, 58, 58, 62] Ns at centre of machine to WP.
Work as for Back from * to *.
Transfer sts for 2x2 rib as Needle Diagram 1. Set RC at 000. Using MT-1/MT-1, K 12 [12, 12, 14, 14, 14, 14] rows. Transfer sts for st st. Using WY, K a few rows and release from machine.
Push 61 [61, 65, 65, 71, 71, 75] Ns to WP. With carriage at left and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MY, K 3 rows.
Shape sides by inc 1 st at each end of next row and every foll 7th [6th, 4th, 4th, 4th, 4th, 4th] row until there are 89 [97, 97, 117, 113, 125, 131] sts, then on every foll 7th [6th, 5th, 4th, 5th, 4th, 4th] row until there are 91 [99, 117, 119, 125, 127, 133] sts. K 12 [9, 10, 14, 12, 14, 14] rows. RC shows 114 [121, 124, 122, 126, 126, 130].

SHAPE TOP

Cast off 4 [4, 5, 6, 7, 7, 8] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 71 [83, 99, 99, 101, 101, 105] sts rem. Cast off 23 sts at beg of next 2 rows. Cast off rem 25 [37, 53, 53, 55, 55, 59] sts.

LEFT FRONT BAND

With 3¼ mm needles and right side facing, rejoin MY at shoulder and pick up and K 45 [53, 63, 63, 65, 65, 67] sts evenly to marker and 117 [113, 119, 119, 125, 125, 131] sts evenly to cast on edge (approx 1 st from every row). 162 [166, 182, 182, 190, 190, 198] sts.
1st Row: P 2, * K 2, P 2, rep from * to end.

42 →

41

2nd Row: K 2, * P 2, K 2, rep from * to end.
1st and 2nd rows form rib.
Work 3 more rows in rib, making buttonholes for a man only in first row as follows:
Buttonhole Row: P 2, K 1, yrn, P 2 tog, (rib 14 [14, 14, 14, 18, 18, 18], yrn, P 2 tog) 6 times, rib to end.
Cast off in rib.

RIGHT FRONT BAND

Join right shoulder seam.
With 3¼ mm needles and right side facing, rejoin MY at cast on edge and pick up and K 117 [113, 119, 119, 125, 125, 131] sts evenly to marker and 45 [53, 63, 63, 65, 65, 67] sts evenly to shoulder, K sts from back neck inc 2 [0, 2, 0, 2, 2, 2] sts evenly. 198 [202, 222, 222, 234, 234, 242] sts.
Work 5 rows in rib as given for Left Front Band making buttonholes for a lady only in second row as follows:
Buttonhole Row: K 2, P 1, yfwd, K 2 tog, (rib 14 [14, 14, 14, 18, 18, 18], yfwd, K 2 tog) 6 times, rib to end.
Cast off in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and front band seam. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and fronts, matching shaping. Taking half a stitch into seams, join side and sleeve seams. Sew on buttons.

Sweater

BACK

Work as for Back of Cardigan.

FRONT

Work as for Back of Cardigan to **.

SHAPE NECK

Set carriage to hold. Push 41 [45, 50, 51, 53, 54, 55] Ns at left to HP. Cont on rem 41 [45, 50, 51, 53, 54, 55] sts for first side.
K 1 row. Dec 1 st (1 st in) at neck edge of the next row and every foll alt row until 28 [34, 42, 41, 42, 43, 45] sts rem, then on every foll 4th row until 24 [27, 31, 31, 32, 33, 34] sts rem. K 5 [3, 5, 5, 3, 3, 5] rows. Cast off.
With carriage at left, push 41 [45, 50, 51, 53, 54, 55] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVES

Work as for Sleeves of Cardigan.

NECKBAND

Join right shoulder seam.
With 3¼ mm needles and right side facing, rejoin MY and pick up and K 45 [53, 61, 61, 65, 65, 65] sts evenly down left side of front neck (approx 1 st from every row) and 45 [53, 61, 61, 65, 65, 65] sts evenly up right side of front neck, K sts from back neck inc 2 [0, 2, 0, 2, 2, 2] sts evenly. 126 [142, 162, 162, 174, 174, 174] sts.
1st Row: P 2, (K 2, P 2) 19 [21, 24, 24, 26, 26, 26] times, K 1, K 2 tog, sl 1, K 1, psso, K 1, P 2, (K 2, P 2) 10 [12, 14, 14, 15, 15, 15] times.
2nd Row: K 2, (P 2, K 2) 10 [12, 14, 14, 15, 15, 15] times, P 2 tog tbs, P 2 tog, K 2, (P 2, K 2) 19 [21, 24, 24, 26, 26, 26] times. 122 [138, 158, 158, 170, 170, 170] sts.
Work 3 more rows in rib dec 2 sts at centre of each row in this way. 116 [132, 152, 152, 164, 164, 164] sts. Cast off in rib, dec as before.

PRESSING

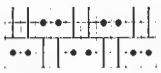
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and front matching shaping. Taking half a stitch into seams, join side and sleeve seams. ■

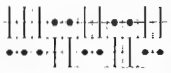
NEEDLE DIAGRAMS

Needle Diagram 1



Needle Diagram 2

Needle Diagram 3



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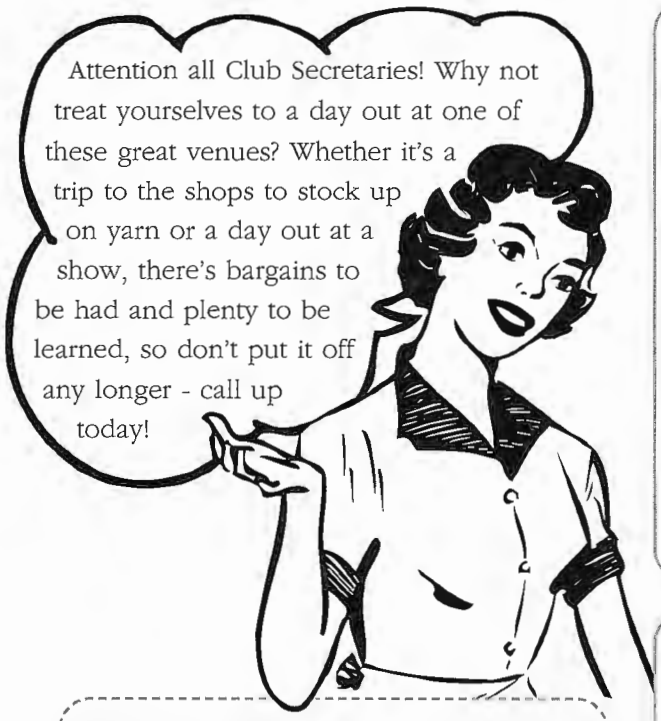

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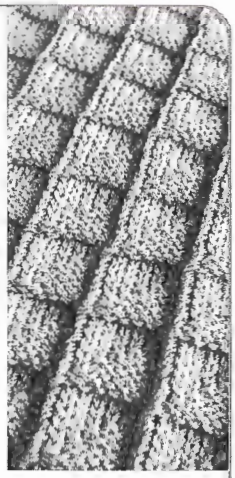

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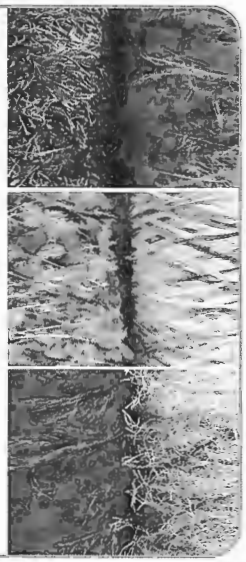

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Busy Bee BASICS

continued from previous page

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Reader's Contribution

Turn the Corner

Sue Pritchard is one of our Knitting Buddies and she's turned to her knitting machine to help with a health problem.

Dear Anne
I hope you are feeling better now and that your operation was a success. Don't go doing too much too soon! I wondered if you might consider the following pattern for the magazine. Having recently lost my hair through chemotherapy, I worked out this triangular scarf on my Toyota machine. It is very versatile and I thought you might be interested as it works well as a neck scarf too.
Best wishes
Sue Pritchard

TRIANGULAR SCARF

MATERIALS
Approximately 40 grams of 1-ply cotton used singly.

TENSION
Use the lowest mark on the tension dial.

TO KNIT
Cast on over 200 needles with WY and hang cast on comb.
Knit several centimetres, ending with carriage at right.
Knit 1 row with nylon cord.
Change to MY and knit 1 row at Tension 10.
Change to MT and knit 1 row very carefully, making sure that all stitches have knitted off properly.
With carriage at left, set machine to hold.
Weight the knitting evenly as you work across the needlebed, moving weights up as needed.
Push all needles except one at far left to HP.
* Knit 2 rows. Push first needle in HP back to UWP; rep. from * until all needles are in WP. Knit 2 rows.
Carriage is at left. Start with needle at far right of needlebed.
** Push one needle to HP, knit 2 rows; rep from ** until one needle remains in WP at left of needlebed and two rows have been knitted on this stitch.
Cancel hold. Knit 1 row across all needles.
Using Tension 10, knit 1 row.
Using WY, knit several rows making sure first row knits off properly.
Break WY and remove knitting from needles.
Working from centre point, latch through stitches to form cast on and cast off edges on short sides of triangle.

BORDER
Work border along front edge (long side of triangle) as follows:
With wrong side of knitting facing you, starting at right hand side and using treble (3-pronged) transfer tool, hook up three stitches.
Using MT and MY, knit 6 rows.
Hook up next three stitches on to same needles and knit 6 rows.
Repeat all along the edge to the last three stitches. Hook up on to same needles.
Using Tension 10, knit 1 row and latch through stitches to finish.

FINISHING
Press with a dry iron on a warm setting to measurements given.

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Teach In

PART 5

Pattern Knitting - Carriage Jams

Have you ever jammed the carriage whilst pattern knitting? This month **Ann Kite** shows us what to do when things go wrong in Fair Isle, or most pattern knitting for that matter!

I always feel much more confident if I know what to do when I make a mistake - and I aim to give you this confidence too. As always, this is an article to sit and read and knit at your machine. You can't learn to knit without knitting, so get to work!

STEP 1
Cast on about 100 stitches and knit 8 rows of stocking stitch, followed by 40 rows of Fair Isle.

STEP 2
Knit across and stop the carriage in the middle of the row. Remove the yarns from the sinker plate, but don't break them.

STEP 3
Remove the sinker plate.

STEP 4
SILVER & KNITMASTER MACHINES
Release the carriage using the release lever and pass the carriage across the remainder of the knitting, going in the same direction as you were knitting.

BROTHER MACHINES
Electronic Machines
Press the CR button. The ready light will come on, on 965 machines and the error light will flash on the 950 and 910 - but this is all right. Pressing the CR button tells the machine that you have not completed the row.
Punchcard & Electronic Machines
Turn the change knob to CR (carriage release), remove the carriage from the needle bed and replace it on the end of the bed on the side towards which you were travelling. Turn the change knob to NL.

TOYOTA MACHINES
Move the card lever to O. Using the carriage release lever, remove the carriage from the needle bed and replace it at the end of the bed, on the side towards which you were travelling.

STEP 5
On all machines, return the needles to working position. If the stitch is in the hook you can simply push the needle back; if the stitch is behind the latch you will need to use the transfer tool. Look carefully at a needle before you just push it back; if the stitch is behind the latch and you just push the needle back you will drop the stitch.

You may also find that after jamming the carriage it is difficult to move some of the needles back to working position. Try moving them forwards towards the holding position first. If that doesn't work, lock the punchcard, turn the change knob to KC and move the carriage backwards and forwards a little. This will free the needles and you will then be able to return them to the working position.

In "real life", when you really do jam the carriage you may have dropped stitches. These need to be returned to the needles, but very often if you try and pick up the actual dropped stitch you will end up chasing it down the knitting creating a ladder. Instead, pick up the stitch below the dropped stitch; it is much easier to pick up.

Now unravel. If you have not had problems freeing the carriage you may only need to unravel back to the beginning of the row. If you did have problems such as dropped stitches, unravel until you get back to a perfect row. It is often better to unravel than to try and repair mistakes.

STEP 6
Now you have to return the design to the correct row and do the memory or selection rows. I wrote about unravelling and correcting the pattern last time. However, after jamming the carriage there are minor differences on some machines, so I will repeat the instructions with the changes here; however you will find more details about the basics in Teach In, August magazine - Issue 19.

BROTHER & TOYOTA MACHINES
Returning the design to the correct row.
Punchcard Machines
Turn the card back by the number of rows unravelled. When calculating the number of rows unravelled, the part of a row that was first unravelled counts as one row. Lock the card, if you have not already done so.

Electronic Machines
Key in the number of rows unravelled followed by CR to return the design to the correct row. If you have only unravelled one row, that counts as one row. Keying in CR at the beginning of the procedure (step 4 above) told the machine that you were stopping in the middle of a row and the machine will allow for this automatically and return the design to the correct row.

THE SELECTION ROWS
BROTHER, KNITMASTER & TOYOTA MACHINES
All Punchcard Machines & Brother 965 Electronics
1. If the yarn is on the same side as the carriage, do both selection rows. (Fig.1)
2. If the yarn is on the opposite side of the knitting to the carriage, do only the second selection row.

Brother 950 & 910 Electronics
Whichever side of the knitting the yarn is, use the carriage settings for the second of the two selection rows in Fig. 1. The machine is automated and knows which side the yarn is in relation to the carriage and will select on the appropriate row. If only the edge needles are selected on the first pass, return them to the working position before doing the second pass.

SILVER & KNITMASTER MACHINES
When calculating the number of rows unravelled, the part of a row that was first unravelled counts as one row. Passing the carriage across the remainder of the row at Step 4 moved the design on in the same way as knitting the row would have done.
Punchcard Machines
1. Turn the card back by the number of rows unravelled and lock the card.
2. Do the memory row(s) (Fig. 1) to read the new row on the card.
3. Unlock the card.

Electronic Machines
1. With both the design controller (PE1) and the Mylar sheet, turn the inspection light on.
2. Scroll the design back, or roll the Mylar sheet back, by the number of rows unravelled. Do not turn off the inspection light.
3. Although the cam positions have not

Fig.1 - Carriage Settings for Memory & Selection Rows Silver & Knitmaster

SILVER & KNITMASTER
Carriage in the released position using the release button
Carriages Without Release Lever

Cam lever	Slip
Side levers	O

BROTHER
First Free Pass

Part buttons	In
Change knob	NL

Second Free Pass

Part buttons	In
Change knob	KC

TOYOTA
First Free Pass

Selection lever/dial	Empty
Card lever	0

Second Free Pass

Selection lever/dial	Empty
Card lever	C

Fig. 2 - Carriage Settings for Fair Isle
SILVER & KNITMASTER

Cam lever	F

Punchcard & electronic 860 & 890 only
Side levers

BROTHER

MC button	In
Change knob	KC

TOYOTA

Selection lever/dial	C/Colour
Card lever	C

been changed during this procedure, it is safer to re-do the memory rows. When you have jammed a carriage you may need to move the carriage backwards and forwards a little to free it. While doing this you may pass the electronic sensors on the rear of the carriage backwards and forwards across the point cams, which confuses the electronic programming. Repeating the free passes will re-programme the positions of the point cams correctly. When knitting with the EC1 or the Knitmaster 580 you must do at least two free passes; on the older Knitmaster machines you need only do one free pass, though you can do two if the position of the yarn requires it.

4. Turn the inspection light off. The inspection light has to be turned off for knitting of course, but in addition when knitting with the Mylar sheet turning off the inspection light causes the design to be scanned. ■

This is the fifth article in Ann Kite's major new series about pattern knitting on Silver, Brother, Knitmaster and Toyota machines, both punchcard and electronic. By including all machines, she hopes that everyone will find something of interest and if you would like to contact Ann, here are her details:

Ann Kite
Ann Kite Home School
The Llanerch
New Radnor
Powys LD8 2TP
Tel/Fax: 01544-350627
E-mail:
enquiries@annkitehomeschool.co.uk

UNRAVELLING

Now I need to add a footnote to my last Teach In article in the August issue on Page 50, which was about unravelling. I omitted an important point for Brother and Toyota punchcard owners. My apologies if you have been having difficulties.

When unravelling on these machines you need to be aware of when the punchcard moves on. It moves on as you change direction at the end of the row. So, if you knit straight across and simply stop at the end of the row before changing direction and unravel, then you do indeed simply turn the card back by the number of rows unravelled. However, if you change direction before you stop and unravel then the punchcard has moved on and after unravelling you must turn the card back by the number of rows unravelled plus one.

If you are not sure whether you have changed direction or not, the red arrow at the right of the needlebed will tell you the direction the carriage was travelling in when you stopped. On Brother electronics, you do not have to take into consideration whether you have changed direction with the carriage or not, the machine is programmed to do this automatically.

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Part 4 - Unravelling - August 2007

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Café au Lait

An original King Cole designs

General Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for chunky machines.

MATERIALS
King Cole Sprinkles
9 [10, 11, 11, 12, 13, 13] x 50 g balls in Main Colour (MC).
King Cole Magnum Chunky
1 [1, 1, 1, 1, 1] x 100 g ball in Contrast Colour (C).
For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

GARTER STITCH
K 2 rows. Drop every stitch one row down and reform.

Pattern Information

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.
Actual size 94.5 [98, 101.5, 109, 112.5, 120, 123.5] cm, 37¼ [38¾, 40, 43, 44½, 47¼, 48¾] in.
Length to shoulder 58 [58.5, 59.5, 61, 61.5, 64, 64.5] cm, 23 [23¼, 23½, 24, 24¼, 25¼, 25½] in.
Sleeve seam 39.5 [44.5, 44.5, 45.5, 45.5, 47, 48] cm, 15½ [17½, 17½, 18, 18, 18½, 19] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
11 stitches and 24 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 9). Before measuring length, ease fabric to correct width.
For perfect results, please check your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 62.

NOTES
a) We used knit side of knitting as right side of garment.
b) The original King Cole hand knit version is Pattern 2923.

Knitting Instructions

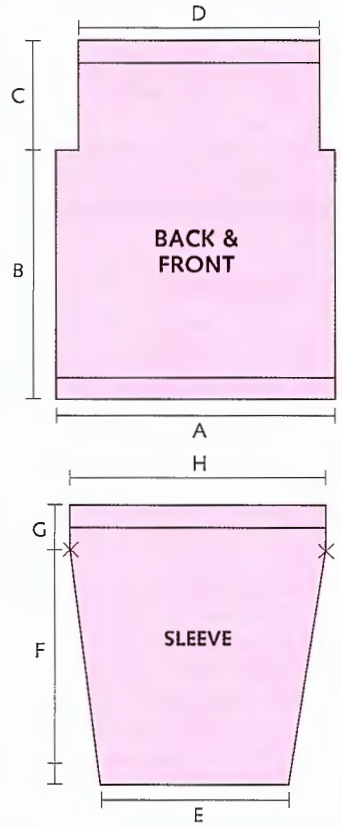
BACK & FRONT ALIKE
Push 53 [55, 57, 61, 63, 67, 69] Ns to WP. Using MT+1 and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and C, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP.
Set RC at 000. Cont in garter st. K 4 rows. Cont in st st. Using MT and MC, K 86 [86, 86, 86, 88, 90, 90] rows. RC shows 90 [90, 90, 90, 92, 94, 94].

SHAPE ARMHOLES
Set RC at 000. Cast off 7 [7, 7, 8, 8, 9, 9] sts loosely at beg of next 2 rows. 39 [41, 43, 45, 47, 49, 51] sts.
K 45 [46, 48, 52, 52, 55, 57] rows. RC shows 47 [48, 50, 54, 54, 57, 59]. Cont in garter st. Using MT+1 and C, K 3 rows. Cast off loosely.

SLEEVES
Push 25 [27, 29, 29, 31, 31, 33] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MC, make a loop and place loop behind

Diagrams

A = 48 [50, 51.5, 55, 57, 60.5, 62.5] cm
B = 37.5 [37.5, 37.5, 37.5, 38, 39, 39] cm
C = 20.5 [21, 22, 23.5, 23.5, 25, 25.5] cm
D = 35.25 [37.25, 39, 40.75, 42.5, 44.5, 46.25] cm
E = 22.5 [24.5, 26.25, 26.25, 28, 28, 30] cm
F = 39.5 [44.5, 44.5, 45.5, 45.5, 47, 48] cm
G = 6.75 [6.75, 6.75, 7.5, 7.5, 8.25, 8.25] cm
H = 40.75 [42.5, 44.5, 46.25, 46.25, 48, 50] cm



latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP.
Set RC at 000. K 6 rows.
Shape sides by inc 1 st at each end of the next row and every foll 8th row until there are 43 [37, 39, 45, 41, 47, 49] sts, then on every foll 10th row until there are 45 [47, 49, 51, 51, 53, 55] sts. K 14 [18, 18, 17, 21, 20, 23] rows. RC shows 95 [107, 107, 110, 110, 113, 116]. Place a marker at each end. K 12 [12, 12, 14, 14, 16, 16] rows. Cont in garter st. Using MT+1 and C, K 5 rows.
Cast off loosely.

MAKING UP

Join back and front together at shoulders, leaving opening for head. Place centre of sleeve tops to shoulder seams, then sew cast off edge of sleeves evenly to back and front, sewing rows above markers on sleeves to cast off stitches on back and front. Taking half a stitch into seams, join side and sleeve seams. ■

PATTERN

Hang it Out

Following on from last month's Inspirations, here are two more coat hanger covers for you to knit. At this time of the year, they make attractive and useful gifts or bazaar items.

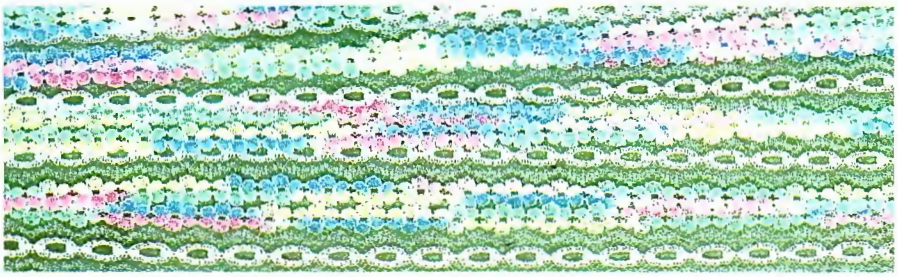
Soft padded hangers are ideal both for hanging knitwear, as they prevent those stretch marks at the shoulders, or for any garment that might slip off an ordinary hanger. They're economical to make, as they use up your leftovers and are quick and easy to knit on any chunky machine. This pattern was passed on and we do not know the source, except that it was for hand knitting and adapted for the machine. It could easily be used on standard gauge models as well.

BLUE VERSION

Used Card 1 locked and three strands of any suitable 4-ply yarn.
Cast on over needles 27-0-28 using the e-wrap method.
* Knit 2 rows stocking stitch, 8 rows slip stitch and repeat from * thus making 6 ridges and finish with 2 rows stocking stitch. Cast off. Sew to padded coat hanger and trim.

LACE VERSION

This time use two strands of 4-ply yarn and each hanger takes 3½ metres of insertion lace, with holes down the centre and cut into three equal pieces.
Cast on 19 sts using the e-wrap method.
Knit 3 rows. Hang the lace on every fifth needle, 3 times.
(Miss 4 sts, hang lace on next N) 3 times, miss last 4 sts (19 sts), picking up two holes each time from the lace.
Knit 2 rows, bringing all needles forward on the lace row.
Repeat these 3 rows until all the lace has been used. The lace will form pleats. Leave enough yarn each end to sew up. Mattress stitch to padded coat hanger and trim. ■



Techniques

Charting Devices – Part 2

How did you get on last month with knitting the back and front, using your charting device? **Doris Coutts** hopes you didn't find any snags and are ready to start on the sleeves.

Following the suggested basic set-in-sleeve to start with, you will find that there is more shaping to be done and therefore your charter will give you more help. As you will see, there is a long underarm seam during which stitches are increased regularly; obviously this is to reach the width needed at armhole level.

EVEN OUT

Having cast on the stitches for the wrist, knit the welt, which usually matches that for the back and front - although it's quite often longer. (See the last article in October 2005 on page 52 if you want to choose your own depth of welt for the sleeve, regardless of charter markings.) Now you will follow the line on the charter to make your increases. In practice, the way I usually do this is to follow the charter for the first three or four increases, by which time you will be able to get an idea of how many rows to knit between increases.

Now continue to knit, using this number of rows between shaping, but every now and then check the number of stitches shown on the charter to see that you are keeping on track. If you have increased more stitches, add a couple of rows between the increases until you agree with the charter again. Naturally, you should reverse this if you have less stitches. You will soon adjust to this method of working and find it quicker and easier on the eyes than continual checking.

Many outlines increase straight up until the armhole level is reached. It always seems silly to me to reach the width required at the armhole level and then cast off some of these stitches straight away. I alter my charter to end the sloping line about 2.5 to5 cm short of armhole level and then have a straight bit up to the armhole. If you have increased a bit too quickly (but not too much) this will allow you to knit these few rows straight at the top of the slope; see Fig 1.

SMOOTH FLOW

At armhole level cast off the horizontal bit, which should be the same as the cast off for the body underarm, then follow the curves of the charter line. On the curve you may find you are being asked to cast off two stitches at a time. Although it takes a bit longer, I 'translate' this into 'decrease

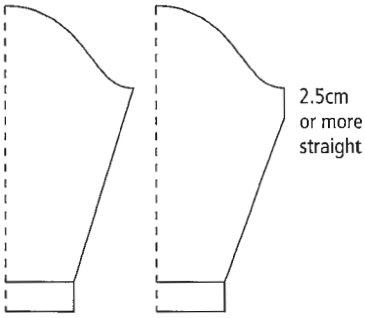


Figure 1a Figure 1b

1 stitch each end on the next 2 rows', which makes a smoother outline, rather than the steps of a cast off. Finally you will reach the top of the sleeve and there will be about 5 cm of stitches for the final cast off.

Some patterns may give you an outline for a neckband and if you have cast off your neckline, rather than using holding position, this can be useful for the number of stitches for a single bed band. However if most of your neckline stitches are on waste yarn, it is better to calculate the number of stitches required by holding the straight edges up to the machine and adding these stitches to those on waste yarn.

CHILD'S PLAY

Small children's garments sometimes have an outline such as that shown in Fig. 2, which might puzzle you. The small rectangle at the top is to make an underflap so that the shoulder can be opened up for ease in putting on – because children's heads are large in proportion to their necks!

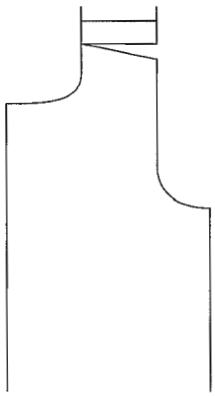


Figure 2

When you have finished shaping the shoulder slope (in holding position please!) continue on the same stitches to knit the rectangle - that contrary to the outline, is not detached from the rest of the garment. The opening can be on one or both shoulders and can be closed with press studs, perhaps with a fancy button on top, or you could make buttonholes in the front and put the flap on the back. If you are only doing one shoulder, make sure that buttonholes and flap will be on the same side. When picking up for the neckband, also pick up the edge of this flap so that it will continue all round to neaten the neck. Overlap the two pieces at the shoulder edge before putting in the sleeve.

RAGLAN SLEEVES

The back and front of raglan sweaters should give no problems - nor does the older type of sleeve, which usually has a small straight line at the top of the sleeve, rather than coming to a point. However the modern interpretation can look a little odd, especially when it is drawn only up to the centre line (see Fig 3). You knit up to the point Y, shaping both sides of the sleeve in the usual way but here you cast off from X to Y on one side only, leaving the other half of the stitches to continue shaping to point Z. It follows therefore that you will make a pair of sleeves, one with the cast off at the left and the other casting off X to Y at the right. The cast off stitches together with the slope above them all become part of the neckline and will drop the front neckline more than the back. Fig 4 shows the full sleeve and this is how it looks when knitted.

DROPPED SHOULDERS

The basic type of dropped shoulder garment knits straight up from armhole level to shoulder, continuing the side seam, while the sleeve knits up to armhole level and casts straight off. This line can be made a little comfier if you cast off, or better still, put into holding position say 10 to 15 stitches at a time until you have about 30 left in the centre. Then cast off loosely over all the stitches, giving a slight curve to the line.

It is important that the length of the top of this sleeve is at least equal to the total armhole, so if this is alright on the straight outline, the slight curve will give a little extra ease to set in - again, a little bit comfier. A nicer fit will cast off about 5 cm at armhole level on the back and front, and then at the top of the sleeve, 5 cm of rows are knitted extra; this block of rows then fit into the armhole cast off. It is easy to draw on the charter, and there will be less fabric to hang over the shoulder.

TENSION TIME!

Once you get on to using pattern stitches for your garment, with tuck and slip stitches, you may have to use the 60 to 120 row setting for Knit Radars and so on. Also with tuck stitch, it is not easy to measure the tension swatch for rows, because the tucking creates a wavy line. At the level of the contrast rows to mark beginning and end of the tension swatch, run another thread horizontally through the centre of the wavy line, averaging out the highs and lows and then take the three row readings using the new lines. Slip stitch is not so much affected, but of course it does mean a lot more rows to 10 cm than stocking stitch.

FITS & STARTS

Some knitters find that no matter how carefully they measure the tension swatch, their garments come out too big, or too small. One thing to check is the amount of ease allowed on the charter pattern. You should measure the outlines to check this. Say you have a full size drawing, but only up to the centre mark. At bust level, the full measurement will be four times the actual figure, back and front, then doubled because you have only half a pattern. For half-size charters, it will be eight times. Knowing your own measurements, you can then see how much ease is allowed. If you want more ease, go up a size.

On the other hand, if the charter pattern is all right and your garment still isn't the right size, it may be something to do with the way you knit, such as how fast and so on. If your garments are usually too big, tighten up the yarn arm tension a bit, for the garment, not for the tension swatch. Naturally, if they are too small, loosen that tension. By the way, resist the temptation to get your tension swatch knitted too quickly, as being only a small number of stitches, the yarn arm will not have time to recover properly and this makes a difference between the tension swatch and your garment.

To check that you have read your tension correctly, take the stitch scale that you have selected, line its 0 with the first stitch on the left of your 40 marked stitches and read off where the 40th stitch comes on the stitch scale. It should also read 40; if it doesn't you could try a stitch scale either side of the first one that you chose and find one that does read 40, then use that in your charting device.

KNITTER'S SOURCE?

Now let's leave all this measuring for a bit and look at sources for charter patterns. Apart from the sets of standard patterns and extra sets that we've already mentioned, most knitting designs (for both hand and machine) have diagrams with them together with some basic measurements. I will tell you later in the series how to plot detailed designs on the charter from such instructions and/or numbers that you are given.

1. In the magazine, Angela Thornycroft often gives you instructions for making your own personalised garment.
2. Marion Nelson cards, covering about every type of basic pattern in various tensions and yarns, are excellent for drawing your own patterns, using her measurements.
3. You can be a bit ambitious and look among dressmaking patterns, preferably for stretch knits, with a minimum of darts, internal shaping and so on.

PAPER CHASE

We will come to the use of dressmaking patterns later on, but for creating your own designs, you will need the paper charts for half-scale charters. These are cut to size for the charter, but are printed with the right size squares to make your drawing easier. You can also get tracing rolls, but these do tear quite easily. Instead of designing straight on to the plastic Brother sheets, I like to draw my design on paper, and for this I use a roll of lining paper (from a wallpaper shop), which lasts a long time.

You will need to draw the centre line near the left hand edge of the paper and the bottom base line at exact right angles to this. So I suggest you visit a good stationers and get a set square, a longer than usual metric ruler and you can add French curves, or a 'bendy' ruler - all of which will help you in your own designs, for curves and so on. These things are only needed if you intend to draw your own individual designs, which most people will do once they get used to knitting with a charting device.

You should by now be confident with your charter, and next time I shall be giving you what I call ***Tricks of the Trade*** - hints, tips and shortcuts. Till then, enjoy your knitting, from Doris. ■

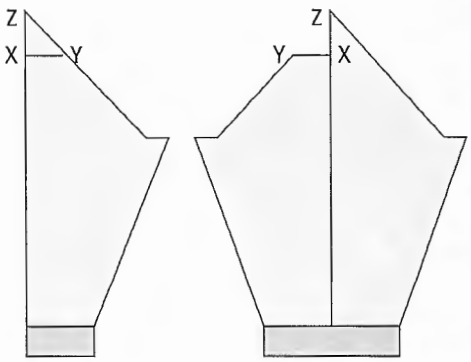


Figure 3 Figure 4

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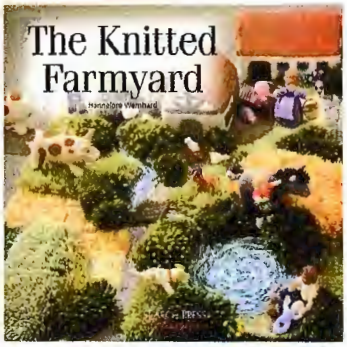
Book Review

More Summer Reading

This month's selection of new craft books includes lots of ideas to help you expand your ability and help youngsters to take up an exciting new pastime.

THE KNITTED FARMYARD
by Hannelore Wernhard

Here's a reissue of a popular and successful book. The Knitted Farmyard contains a collection of patterns designed to create a whole farm, including family figures, animals, buildings and fields. With drawings by Jan Messent and charming pictures of the farm and its occupants, you are shown how to make ducks, horses, sheep, hens, pigs, the farmer and his wife, a barn, ploughed fields, hayfields and much more.



The base of the farm is the size of a small rug and would be ideal for a child's room. The quantities of materials needed for each piece are quite small, so you could use up leftover yarn, or whatever you have available. This book is fun, easy to follow and full of amusing, innovative ideas. Create something fantastic and knit the whole farmyard in different colours.

ISBN 9781844482177; Price £4.99
Pages 32; Size 203 x 204 mm
Colour Illustrations throughout

START TO EMBROIDER
by Claire Buckley

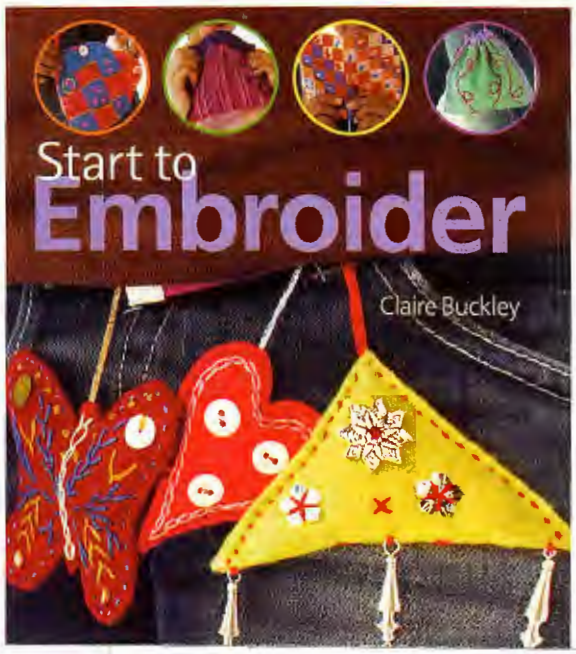
Next we have bags, purses, lucky charms and more! Claire Buckley makes embroidery fun for beginners; explaining how to make wonderful embroidered items in simple steps. Embroidery techniques are covered in an easy-to-follow section that leads into the projects. Embroidery is the wonderful craft in which fabrics are decorated with stitches, beads, sequins and other fabrics. This book will show you everything you need to start to embroider and is perfect for beginners from ten to fourteen. There are only a few techniques to learn before you can get started producing wonderful embroidered bags, purses, lucky charms and more. There is nothing better than being able to say 'I made this'!

ISBN 1844481115; Pages 48; Price £6.99
Size 204 x 260 mm - Illustrations 80

START TO QUILT
by Miriam Edwards

In this book Miriam Edwards teaches the basics of quilting and goes on to show in easy steps how to make fun projects such as a phone pouch, a book cover, bags and a wild and wonderful wall hanging. Step-by-step photographs and instructions make it easy for readers from ten to teens to start quilting. There are only a few stitches and techniques to learn and no advanced sewing skills are required. The bright, full colour photographs and funky design will inspire youngsters to make fabulous projects to show off to all their friends.

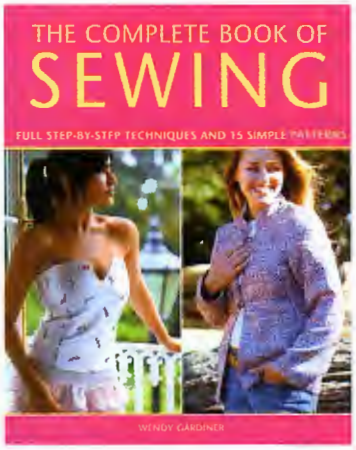
ISBN 1844481093; Pages 48; Price £6.99
Size 204 x 260 mm - Illustrations Colour throughout



THE COMPLETE BOOK OF SEWING
by Wendy Gardiner

This beautifully illustrated, comprehensive guide to sewing has clear step-by-step instructions and 15 simple projects to make. It's packed full of information on basic sewing techniques, so is an ideal book for the beginner as well as an enduring work of reference for those who already have sewing skills. The techniques cover all aspects of sewing, from dressmaking to soft furnishings. Types of fabrics are discussed and illustrated with information on what they are best used for; dressmaking patterns are described in detail with information on how to use them and what the various instructions mean.

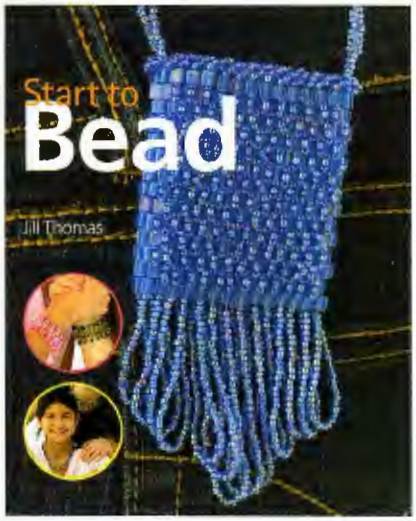
Hand and machine stitches are included plus sections on how to measure properly, using paper patterns, how to stitch seams, hems, sleeves, collars, cuffs, zips and much more. A collection of 15 projects containing very easy patterns makes the job of making your own clothes as simple as possible. There are patterns for stylish items, such as a strapless bustier top, trousers, and evening skirt as well as simple dressing-up ideas for children.



The projects show that by adding or amending the patterns you can create a whole range of garments. This comprehensive book has all the detail and all the ideas you need to help you make your own individual clothes.

ISBN 1845372867
Pages 160
Price £19.99

START TO BEAD
by Jill Thomas



In this book Jill Thomas teaches the basics of beading and goes on to show in easy steps how to make fantastic beaded jewellery such as a safety pin bracelet and a daisy ring, as well as a trinket pot and a mini bag. Start to Bead is aimed at 10 to 14 year olds who would love to be creative with beads. The patterns and projects included in the book are ideal for beginners, they are highly achievable using beads, threads and a few simple tools that are readily available through your favourite bead store. Once you have made a few projects from this book you will have learnt some basic beading techniques and will be able to create your own designs.

ISBN 184448131X
Pages 48; Price £6.99
Size 204 x 260 mm - Colour Illustrations throughout

START TO KNIT
by Alison Dupernex

Alison explains how to knit in simple step-by-step terms, making the craft accessible for complete beginners. You can relax and have fun creating beanie hats, purses, bags, belts and more with this fantastic book. This book is perfect for readers from 10 to 14 to learn how to knit. Because there are only a few techniques to learn, absolute beginners can quickly learn how to make brilliant knitted items from scarves, belts and bags to purses and beanie hats. Each project is set off by bright, full colour photography, lively design and ideas for adapting the patterns. Have a go: you really can start to knit!

ISBN 1844480895
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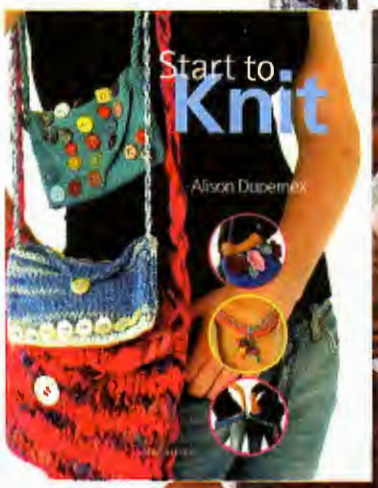

Further information

If you'd like more information from Search Press, about any of the books mentioned above, here are the address details:

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Perfect Tan

Designed for MKM in Yeoman Panama

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.
If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Panama
1 [1, 1] x 500 g cone in Main Colour (MC).
1 [1, 1] x 500 g cone in Contrast (C).

GARMENT WEIGHT
Finished garment in second size weighs 525 g.
The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.

Pattern Information

MEASUREMENTS
To fit chest 92-97 [102-107, 112-117] cm, 36-38 [40-42, 44-46] in.
Actual size 111 [121, 132] cm, 44 [48, 52] in.
Length to shoulder 68.5 cm, 27 in.
Sleeve seam 52.5 cm, 21 in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9 on MT and 8 on MT-1).
For perfect results, please check your tension carefully.

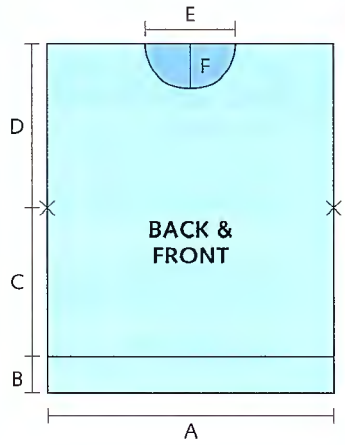
ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 62.

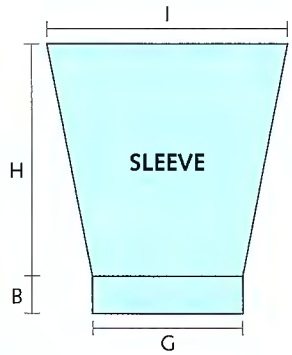
KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Silver Reed electronic machines, place needle 1 cam-between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
e) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN
Insert Card 1 and lock on first row. Using MT-1, K 2 rows MC.
Release card and cont in Fair Isle.
* Using MT, K 8 rows MC/C. Using MT-1, K 2 rows MC *. Rep from * to * once more.
Using MT, K 8 rows MC/C. Remove card.
Insert Card 2 and lock on first row. Cont in st st. Using MT-1, K 2 rows MC.
Release card and cont in Fair Isle. Using MT, K 9 rows MC/C. Remove card.
Insert Card 3 and lock on first row. Cont in st st. Using MT-1, K 2 rows C.
Release card and cont in Fair Isle. Using MT, K 32 rows MC/C. Remove card.
Insert Card 2 and lock on first row. Cont in st st. Using MT-1, K 2 rows C.
Release card and cont in Fair Isle. Using MT, K 9 rows MC/C. Remove card.
Insert Card 1 and lock on first row. Cont in st st. Using MT-1, K 2 rows MC.
Release card and cont in Fair Isle.
Rep from * to * 10 times. Remove card.
Insert Card 2 and lock on first row. Cont in st st. Using MT-1, K 2 rows C.
Release card and cont in Fair Isle. Using MT, K 9 rows C/MC. Remove card.
Cont in st st. Using MT-1, K 1 row C.
These 200 rows form pattern.

Diagrams

A= 56.5 [61, 66,5] cm
B = 8 cm
C = 33.5 cm
D = 27 cm
E = 19 cm
F = 9 cm
G = 27.5 cm
H = 44.5 cm
I = 54 cm





Knitting Instructions

BACK

With carriage at right and using MC, cast on 164 [178, 194] sts at centre of machine n 1x1 rib.
* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Set RC at 000. Cont in Fair Isle patt *.
K 110 rows. Place marker at each end **.
K 90 rows. RC shows 200.
Push 54 [61, 69] Ns at left and right to HP. Using WY, K a few rows in st st over rem 56 sts and release from machine.
Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine.
Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.
K 60 rows. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 96 [103, 111] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
Dec 1 st at neck edge on every row until 60 [67, 75] sts rem, then on every foll alt row until 54 [61, 69] sts rem. K 10 rows. Using WY, K a few rows in st st and release from machine.
With carriage at right, unravel nylon cord over 28 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine.
With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Insert Card 1 and lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 80 sts at centre of machine in 1x1 rib.
Work as for Back from * to *.
Shape sides by inc 1 st at each end on every row until there are 84 sts, then on every foll 3rd row until there are 128 sts, then on every foll 5th row until there are 158 sts. K 5 rows. RC shows 148. Cast off.

JOIN RIGHT SHOULDER

Push 54 [61, 69] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and C, K 1 row. Cast off with a latch tool.

NECKBAND

Push 160 Ns to WP. With K side facing, pick up 32 sts down left side of front neck, 28 sts across front neck inc 4 sts evenly, 32 sts up right side of front neck and 56 sts across back neck inc 8 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

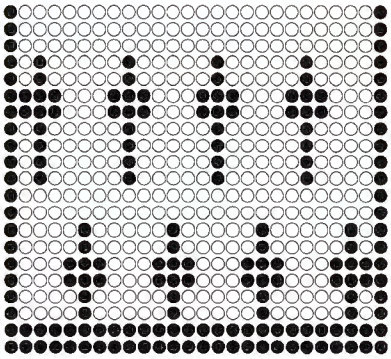
Work as for right shoulder but read left for right.

PRESSING

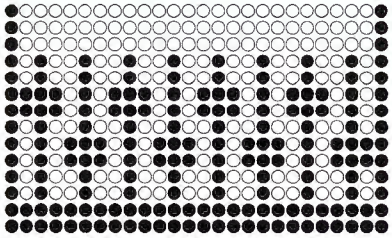
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

Charts

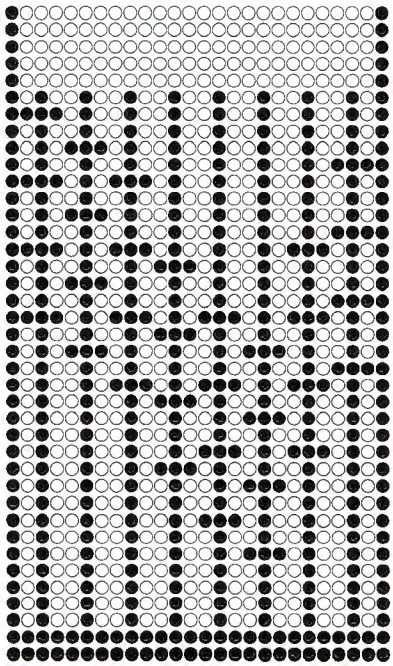
Punchcard Chart 1



Punchcard Chart 1



Punchcard Chart 3



MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. ■

Market Place

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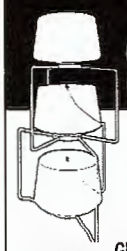
Twisting Yarn Stack



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WANTED

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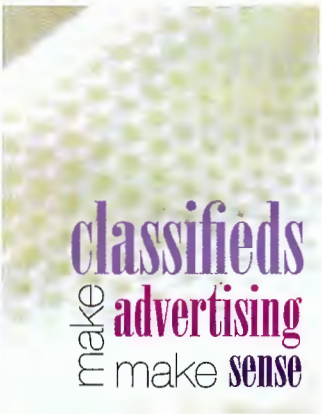

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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

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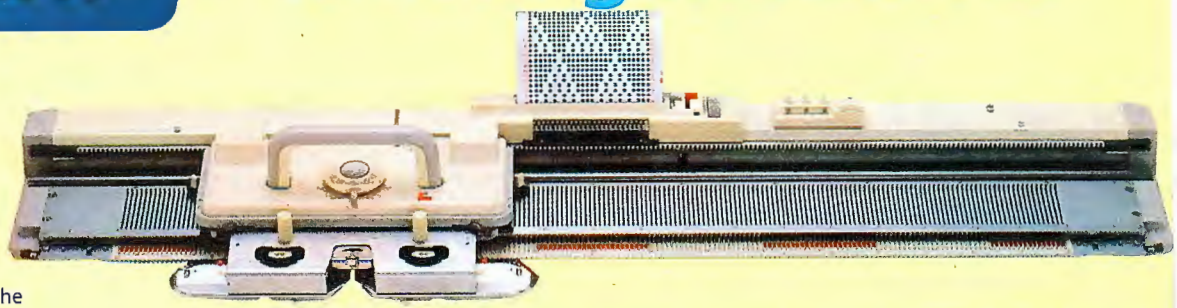

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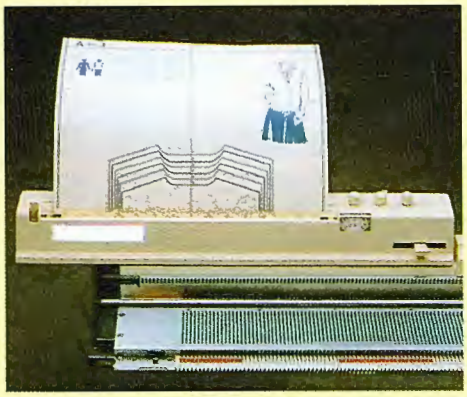

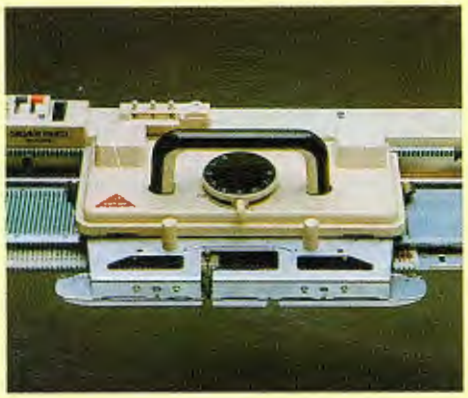

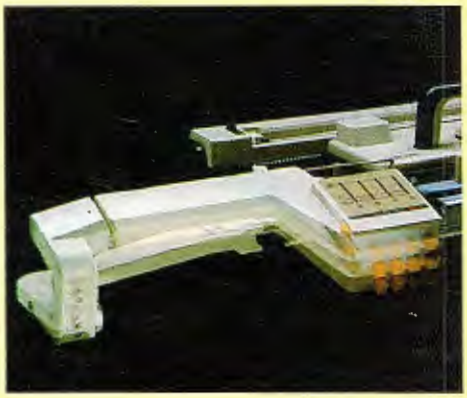

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